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ABSTRACT

This teacher's guide and student workbook are part of a series of content-centered supplementary curriculum packages of alternative methods and activities designed to help secondary students who have disabilities and those with diverse learning needs succeed in regular education content courses. The content of Parallel Alternative Strategies for Students (PASS) materials differs from standard textbooks and workbooks in several ways. Simplified text, smaller units of study, reduced vocabulary level, increased frequency of drill and practice exercises, less cluttered format, and presentation of skills in small, sequential steps. The material is designed to supplement state-adapted textbooks and other instructional materials. Both texts are based on the Florida Curriculum Frameworks and correlates to the Sunshine State Standards. They are divided into units o study which correspond to the Language Arts Strands of the state standards. The content focuses on concepts, instructional text, and activities and culminates with an application for students to demonstrate learning. Each unit in the teacher's guide includes an overview, suggestions for enrichment, unit assessment, and answer keys. The units are: (1) Online Technology--Using the World Wide Web; (2) Reading--Knowledge and Understanding; (3) Writing--Create a Research Report; (4) Revising and Editing--Polish Your

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Research Report; (5) Listening, Viewing, Speaking--Send and Receive the Message; and (6) Literature--The Language of America. Five appendices in the guide include some instructional strategies, teaching suggestions, accommodations/modifications for students, a vocabulary word list, and information on correlation to state standards. The student workbook contains vocabulary, an explanation of the content, and practice exercises designed to evaluate comprehension. (Contains 36 references.) (DB)

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ED 462 791

English III

Teacher's Guide [and Student Workbook] Revised

Parallel Alternative Strategies for Students (PASS)

Missy Atkinson
Sue Fresen
Jeren Goldstein
Stephanie Harrell
Patricia MacEnulty
Janice McLain

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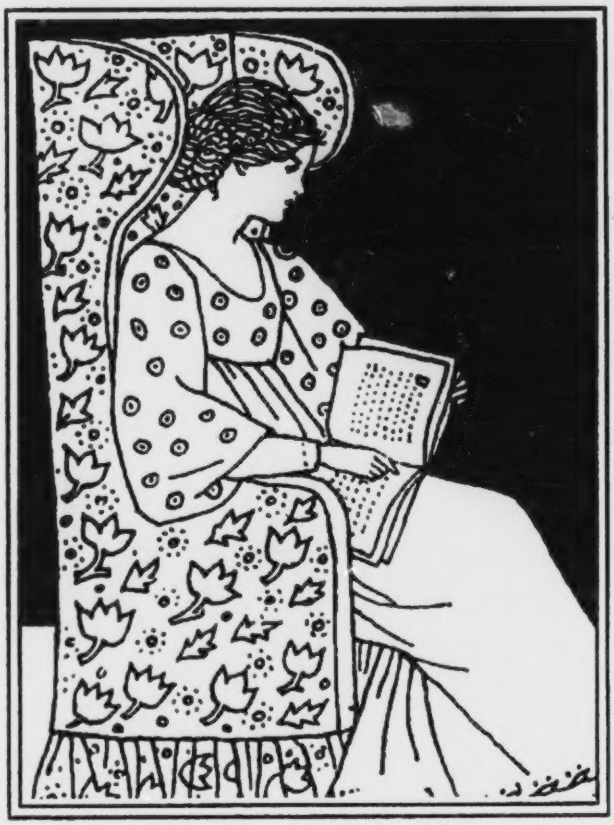
Course No. 1001370



Teacher's Guide

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Florida Department of Education
1998

Parallel Alternative Strategies for Students

EC 308859

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Parallel
Alternative
Strategies for
Students

PASS Book Evaluation Form

PASS Volume Title: ______________________ Date: ______________

Your Name: ______________________ Your Position: ______________

School: ______________________

School Address: ______________________

____

Directions: *We are asking for your assistance in clarifying the benefits of using the PASS book as a supplementary text. After using the PASS book with your students, please respond to all the statements in the space provided; use additional sheets if needed. Check the appropriate response using the scale below. Then, remove this page, fold so the address is facing out, attach postage, and mail. Thank you for your assistance in this evaluation.*

Content

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. The content provides appropriate modifications, accommodations, and/or alternate learning strategies for students with special needs.	☐	☐	☐	☐	☐
2. The content is at an appropriate readability level.	☐	☐	☐	☐	☐
3. The content is up-to-date.	☐	☐	☐	☐	☐
4. The content is accurate.	☐	☐	☐	☐	☐
5. The content avoids ethnic and gender bias.	☐	☐	☐	☐	☐

Presentation

6. The writing style enhances learning.	☐	☐	☐	☐	☐
7. The text format and graphic design enhance learning.	☐	☐	☐	☐	☐
8. The practice/application activities are worded to encourage expected response.	☐	☐	☐	☐	☐
9. Key words are defined.	☐	☐	☐	☐	☐
10. Information is clearly displayed on charts/graphs.	☐	☐	☐	☐	☐

Student Benefits

11. The content increases comprehension of course content.	☐	☐	☐	☐	☐
12. The content improves daily grades and/or tests scores.	☐	☐	☐	☐	☐
13. The content increases mastery of the standards in the course.	☐	☐	☐	☐	☐

Usage

The simplified texts of *PASS* are designed to be used as an additional resource to the state-adopted text(s). Please check the ways you have used the *PASS* books. Feel free to add to the list:

- ☐ additional resource for the basic text
- ☐ pre-teaching tool (advance organizer)
- ☐ post-teaching tool (review)
- ☐ alternative homework assignment
- ☐ alternative to a book report
- ☐ extra credit
- ☐ make-up work
- ☐ outside assignment
- ☐ individual contract
- ☐ self-help modules
- ☐ independent activity for drill and practice
- ☐ general resource material for small or large groups
- ☐ assessment of student learning
- ☐ other uses: ______________

Overall

Strengths:

Limitations:

Other comments:

***Directions:** Check each box that is applicable.*

I have daily access at school to:	☐ A computer	☐ A printer	☐ The Internet	☐ A CD-ROM drive
All of my students have daily access at school to:	☐ A computer	☐ A printer	☐ The Internet	☐ A CD-ROM drive
I would find it useful to have PASS on:	☐ The Internet	☐ CD-ROM	☐ Mac	☐ PC/IBM

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English III
Teacher's Guide

Course No. 1001370

Bureau of Instructional Support and Community Services
Division of Public Schools and Community Education
Florida Department of Education

1998

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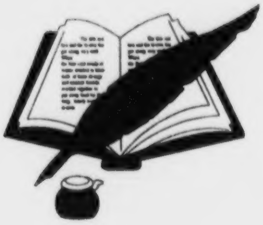

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Teacher's Guide
Course No. 1001370

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A change in the direction for state level curriculum frameworks and the adoption of the Sunshine State Standards that support Florida's System of School Improvement and Accountability necessitated the revision of The *Parallel Alternative Strategies for Students* (*PASS*) volume *English III Teacher's Guide*. The format, text, and graphics of *English III Teacher's Guide* were designed and produced by the Curriculum Improvement Project staff.

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Foreword

Parallel Alternative Strategies for Students (PASS) books are content-centered packages of alternative methods and activities designed to assist secondary teachers to meet the needs of students of various achievement levels in the basic education content courses. Each *PASS* offers teachers supplementary activities and strategies to assist students with disabilities and diverse learning needs.

The alternative methods and activities found in the *PASS* materials have been adapted to meet the needs of students with diverse learning needs or other exceptionalities and are included in content classes. The *PASS* materials provide basic education teachers and exceptional education teachers with a modified approach for presenting the course content.

The content in *PASS* differs from standard textbooks and workbooks in several ways: simplified text; smaller units of study; reduced vocabulary level; increased frequency of drill and practice; concise directions; less cluttered format; and presentation of skills in small, sequential steps.

As material to augment the curriculum for students with disabilities and diverse learning needs, *PASS* may be used in a variety of ways. For example, some infusion strategies for incorporating this text into the existing program are as follows:

- additional resource to the basic text
- pre-teaching tool (advance organizer)
- post-teaching tool (review)
- alternative homework assignment
- alternate to a book report
- extra credit
- make-up work
- outside assignment
- individual contract
- self-help modules
- independent activity for drill and practice
- general resource material for small or large groups
- assessment of student learning

The initial work on *PASS* materials was done in Florida through Project IMPRESS, an Education of the Handicapped Act (EHA), Part B, project funded to Leon County Schools from 1981–1984. Four sets of modified content materials called *Parallel Alternate Curriculum* (*PAC*) were disseminated as parts two through five of *A Resource Manual for the Development and Evaluation of Special Programs for Exceptional Students, Volume V-F: An Interactive Model Program for Exceptional*

Secondary Students. Project IMPRESS patterned the *PACs* after the curriculum materials developed at the Child Service Demonstration Center at Arizona State University in cooperation with Mesa, Arizona, Public Schools.

A series of 19 *PASS* volumes was developed by teams of regular and special educators from Florida school districts who volunteered to participate in the EHA, Part B, Special Project, Improvement of Secondary Curriculum for Exceptional Students. This project was funded by the Florida Department of Education, Bureau of Education for Exceptional Students, to Leon County Schools during the 1984 through 1988 school years. Basic education subject area teachers and exceptional education teachers worked cooperatively to write, pilot, review, and validate the curriculum packages developed for the selected courses.

Continuation efforts have been maintained through the Curriculum Improvement Project. Beginning in 1989 the Curriculum Improvement Project contracted with Evaluation Systems Design, Inc. to design a revision process for the 19 *PASS* volumes. First, a statewide survey was disseminated to teachers and administrators in the 67 school districts to assess the use of and satisfaction with the *PASS* volumes. Teams of experts in instructional design and teachers in the content area and in exceptional education then carefully reviewed and revised each *PASS* volume according to the instructional design principles recommended in the recent research literature.

Neither the content nor the activities are intended to be a comprehensive presentation of any course. These *PASS* materials, designed to supplement textbooks and other instructional materials, are not intended to be used alone. Instead, they should serve as a stimulus for the teacher to design alternative strategies for teaching the Sunshine State Standards to the mastery level to the diverse population in a high school class.

The *PASS* provides some of the print modifications necessary for students with diverse learning needs to have successful classroom experiences. To increase student learning, these materials must be supplemented with additional resources that offer visual and auditory stimuli, including computer software, videotapes, audiotapes, and laser videodiscs.

User's Guide

The *English III PASS* and accompanying teacher's guide are designed as supplementary resources for teachers who are teaching English to secondary students of various achievement levels and diverse learning needs. The contents of the *English III PASS* book is based on the *Florida Curriculum Frameworks* and correlate to the Sunshine State Standards.

The Sunshine State Standards are made up of *strands, standards,* and *benchmarks.* A *strand* is the most general type of information and is a label for a category of knowledge. The five language arts strands are 1) Reading; 2) Writing; 3) Listening, Viewing, Speaking; 4) Language; and 5) Literature. A *standard* is a description of general expectations regarding knowledge and skill development. A *benchmark* is the most specific level of information and is a statement of expectations about student knowledge and skills. Correlation information for *English III,* course number 1001370, is given for each unit in a chart in the *Teacher's Guide* following the overview and in a correlation matrix in Appendix C.

The *English III PASS* is divided into six units of study which correspond to the Language Arts Strands. The content focuses on concepts, instructional text, and activities that promote learner expectations as identified in the course description. Each unit culminates with an application for students to demonstrate learning. These demonstrations of student learning provide the means for teachers to assess student performance.

The *Teacher's Guide* includes the following components.

- **Suggestions for Enrichment** and **Unit Assessments:** Teachers are encouraged to provide additional practice or alter suggested practices and applications. Teachers are encouraged to interest and motivate students by relating concepts to real-world experiences and prior knowledge. It is also suggested that expectations for student performance be shared with the students before instruction begins.

- **Keys:** An answer key is provided at the end of each unit for each practice and application in the student book and for the unit assessments in the *Teacher's Guide.*

- **Appendices: Appendix A** contains instructional strategies which may be used to aid in meeting the needs of students with diverse learning needs. **Appendix B** lists teaching suggestions to help in achieving mastery of the Sunshine State Standards and Benchmarks. **Appendix C** contains suggested accommodations and/or modifications of specific strategies for inclusion of students with exceptionalities and diverse learning needs. The strategies may be tailored to meet the individual needs of students. **Appendix D** is a suggested list of the 500 most frequently occurring words on the *Scholastic Aptitude Test (SAT)*. **Appendix E** contains a unit correlation chart of the Sunshine State Standards and Benchmarks for *English III* and may be used in a planbook to record the dates as the benchmarks are addressed. **Appendix F** is a list of reference materials and software used to produce *English III.*

English III is designed to correlate classroom practices with the Florida Curriculum Frameworks. No one text can adequately meet all the needs of all students—this *PASS* is no exception. It is recommended that teachers use *PASS* with other instructional strategies to aid comprehension and provide reinforcement.

Unit 1: Online Technology—Using the World Wide Web

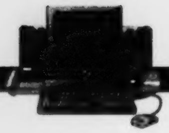
Overview

At one time it was the telephone. Then it was the television. When these technological gadgets first hit the market, most people thought they would never become household items. They were just passing fancies. Nothing could have been further from the truth. The telephone and television have become so common that indeed we are surprised when we don't find both of them in someone's home.

So it was with the computer during its infancy in the 1960s. Few people had the foresight to imagine that computers would become a common and necessary part of our everyday lives. Try to imagine all computers being gone, starting with personal computers to the incredibly powerful computers that run our country's telephone systems. Imagine how our lives would change in a flash!

Computers and online technology have given us access to a wealth of materials, including articles, texts, and other documents. In the past, your research for a school project would have been limited to the contents of your local libraries. You could have gotten documents from distant libraries, but the process would have taken weeks, at least. Today you can get many research articles and books in the time it takes to get on the Internet, locate the document, download, or view it. Often, the process can be done in a matter of minutes. In this unit you will learn how to find documents you want on the Internet.

Computers and online technology have also helped us create a new mail system. In a matter of seconds you can send a message on the Internet to any other computer system that is online. You can be anywhere and read the mail, even on vacation or at the beach. Sending a letter from Florida to California over the Internet takes seconds, just a few strokes of the keys and a few clicks of a mouse, as you will learn in this unit.



Like all technology, computers and online technology can be used for good and productive purposes or can be used to waste time. The knowledge you gain in this unit will help you operate on the information highway. What you do once you're on the Internet is up to you. Use it wisely and responsibly.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use and monitor own reading processes effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.2.4.4 Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

LA.B.1.4.1 Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.

LA.B.1.4.2 Draft and revise writing that

- is focused, purposeful, and reflects insight into the writing situation;
- has an organizational pattern that provides for a logical progression of ideas;
- has effective use of transitional devices that contribute to a sense of completeness;
- has support that is substantial, specific, relevant, and concrete;
- demonstrates a commitment to and involvement with the subject;
- uses creative writing strategies as appropriate to the purpose of the paper;
- demonstrates a mature command of language with precision of expression;
- has varied sentence structure; and
- has few, if any, convention errors in mechanics, usage, punctuation, and spelling.

LA.B.2.4.2 Organize information using appropriate systems.

LA.B.2.4.3 Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.2 Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.

LA.D.2.4.2 Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

LA.D.2.4.3 Recognize production elements that contribute to the effectiveness of a specific medium.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

LA.A.2.4.6 Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.

LA.A.2.4.7 Analyze the validity and reliability of primary source information and use the information appropriately.

LA.A.2.4.8 Synthesize information from multiple sources to draw conclusions.

LA.B.2.4.4 Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

Suggestions for Enrichment

1. Have students find a real-time "chat" or live interview with a current author.
2. Have students find a site that allows them to ask questions of an expert in a specific field or respond to a survey or question.
3. Have students use the Internet to gather background information about an author whose literary works are being discussed in class.
4. Have students use the Internet to gather data to be used in an essay, commercial, advertisement, political speech, and/or presentation.
5. Encourage students to use e-mail as a way to improve their writing skills. Have students write to a mentor or maintain a daily journal.
6. Set up e-mail pen pals for students with high school students in another country.
7. Create a web site and publish students' poems, short stories, etc.
8. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Get on the Internet using a browser and **research** *a topic of your choice or one assigned by your teacher. Write a short paragraph below about your topic. Use MLA style to cite* **electronic references**.

Keys

Practice (p. 14)

Correct answers will be determined by the teacher.

Practice (p. 17)

Correct answers will be determined by the teacher.

Practice (p. 21)

Correct answers will be determined by the teacher.

Practice (p. 22)

Correct answers will be determined by the teacher.

Application (p. 23)

Correct answers will be determined by the teacher.

Unit Application (p. 4TG)

Correct answers will be determined by the teacher.

Unit 2: Reading—Knowledge and Understanding

Overview

Some people take a dim view of reading and regard it as dreary and sleep inducing. Perhaps they haven't learned how to take a sincere interest in the material being read. Maybe they have not fully explored the reasons for reading.

There are many different reasons for reading. Your purpose in school is most likely to spend time reading for knowledge. When you are finished, you may summarize the work and explain its plot or main point. You may even tell a friend that you have discovered a great story or essay. Almost without realizing it, you have gained knowledge as well as pleasure from reading.

When you *read for knowledge*, you read to take the ideas and information away with you. You may marvel as you read and discover the way that the seemingly blank mind of a baby begins to understand its world and even acquires language. You may feel awe as you read about the technology of combustion engines and how they transform fuel into energy. Likewise, you may find your heart wrenched with pain and your mind turning in thought as you read about the struggle for equality in 20th century America.

This unit will help you improve your reading skills so that when you do read, you will read efficiently and critically to gain a lasting understanding.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use and monitor own reading processes effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.
LA.A.2.4.3	Describe and evaluate personal preferences regarding fiction and nonfiction.
LA.A.2.4.4	Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.
LA.B.1.4.2	draft and revise writing that • is focused, purposeful, and reflects insight into the writing situation; • has an organizational pattern that provides for a logical progression of ideas; • has effective use of transitional devices that contribute to a sense of completeness; • has support that is substantial, specific, relevant, and concrete; • demonstrates a commitment to and involvement with the subject; • uses creative writing strategies as appropriate to the purpose of the paper; • demonstrates a mature command of language with precision of expression; • has varied sentence structure; and • has few, if any, convention errors in mechanics, usage, punctuation, and spelling.

- **Select and use appropriate language for effective visual, oral, and written communication.**

LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.

- **Demonstrate understanding of the ways that history, culture, and setting influence language.**

LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.
LA.D.1.4.3	Understand that there are differences among various dialects of English.
LA.D.2.4.1	Understand specific ways in which language has shaped the reactions, perceptions, and beliefs of the local, national, and global communities.

- **Demonstrate understanding and respond aesthetically and critically to literature, including fiction, nonfiction, poetry, and drama.**

LA.E.2.4.4	Understand the use of images and sounds to elicit the reader's emotions in both fiction and nonfiction.
LA.E.2.4.5	Analyze the relationship among author's style, literary form, and intended impact on the reader.
LA.E.2.4.7	Examine a literary selection from several critical perspectives.
LA.E.2.4.8	Know that people respond differently to texts based on their background knowledge, purpose, and point of view.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

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Suggestions for Enrichment

1. Have students bring in editorials from the newspaper. Ask them to compare the editorials with other newspaper articles. Which is expository and which is persuasive? Is the logic in the persuasive essay inductive or deductive? Is there an appeal to the emotions?

2. Have students write their own letter to the editor in response to an issue about which they have strong feelings. Ask them to write the letter twice. Once without any appeals to emotion and once with emotional appeals. Have them trade letters with other students and have the students comment on which letter is more effective.

3. Ask students to bring in articles from magazines which they enjoy. The students should summarize the articles for the class and tell what they liked about the article.

4. Have students survey their classmates about a particular subject and then compile a chart to explain their findings.

5. Assign dictionary exercises to students. Have them bring in unfamiliar or unusual words and show other students how to use the words in a sentence.

6. Ask students to cut out vocabulary words from magazines or newspapers. Have them trade words and write poems with their new words.

7. Have students keep a vocabulary journal; ask them to bring in a word a week to share with the class.

8. Have students read different articles or texts and then ask them to teach another student, based on what was in the article.

9. Have students use a video recorder or tape recorder to make a three-minute "spot" for a word or a phrase. Let them be as creative as they want.

10. Assign students a topic and ask them to use the library to find books related to that topic. Ask them to choose one book and to write a paragraph detailing what they expect to learn on the basis of the title, table of contents, and index or any other information they can find about the book. Then have them read the whole book or parts of the books and determine whether they learned what they had anticipated.

11. Give a group of four to five students a poem to read. Then ask them to pretend they are historians. What can they tell about the time period and culture of the poem? Give another group of students a different poem and ask them to pretend they are lawyers. They must try to interpret the poem and argue for their interpretation, using only the text as their basis for argument.

12. Ask students to look up the web page or literary or news magazine of another high school on the Internet, preferably in another part of the country or the world. What can they tell about the students at the school? What do they learn about the school itself? Ask them to compare and contrast it with their own school.

13. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Read the following essay. After reading the essay, using prereading or rereading strategies, underline **thesis sentence, topic sentences,** *and the* **conclusion**. *Next, write a paragraph to* **summarize** *the article, using at least one* **direct quote** *and several* **paraphrased sentences**. *Last,* **write** *a* **paragraph** *that states whether the text is* **expository** *and intended to explain or* **persuasive**. *Include* **evidence** *from the text to support your claim.*

The Art of Listening

For all the systems that society has for grouping people and for trying to pigeon-hole individuals, very few seem more useful than separating people into one of two categories: those who talk and those who listen. While there are many among us who use words sparingly, that quality does not necessarily qualify them to be a listener. Listening, and listening well, is a talent that must be recognized and nurtured, and much like the powers of comic book heroes, must be used carefully. Because whether it is sitting up late listening to your friend bare her soul about how her boyfriend just is not there for her anymore or listening to someone you do not know well as a means of discovering bits of his or her personality or even curled up in the dark with your favorite CD, there is an art to being a "good listener."

I fall into the "those who listen" category. My flair for listening was fostered at a young age simply because I was too shy to actually open my mouth around anyone I did not know. Being afraid to speak for fear of what craziness may stream out of my mouth is still an excellent deterrent to talking too much and, therefore, allows me the time to pay close attention to conversations rather than concentrating on what anecdote needs to be contributed next. As I have aged, it has become second nature to just sit in the shadows, to devote my entire being to what is being said to me. That attention does not go unnoticed, as talkers are always aware of the limelight in which they sit, and the troubled are just as mindful of the person to whom they are unburdening themselves. As with any display of talent, a good listener will be frequently called upon to be the recipient of information just as the spouse with gourmet skills will be called upon nightly to prepare dinner.

Listening takes effort

Being a good listener requires one to cast aside his or her problems for the good of the deed. As such, the ego that comes with speaking, the power you feel when you are in control of the conversation, rarely belongs to the listener. Instead, we are left to bolster our egos not through domination but through kindness. Not that power is a bad thing by any means. In fact, I wish that I had it on more occasions, but it seems to go against my very essence, that part of me that likes to watch other people and zero in on what it is they are too afraid to tell me.

Listening is not simply an auditory activity. You must also listen to people's actions to discover what it is they really want you to know but find themselves unable to verbalize. One cannot be a good listener without knowing when there is more than meets the ear. I suppose it is partly intuition, but I think that intuition is enhanced by a listener's close appraisal and attention to most situations. The attention can be as simple as hearing a voice waver, indicating something is disturbing the talker or noticing how a hand gesture indicates his desire to continue talking even when he's lost the words. Good listeners must see when more needs to be said, and they must learn what questions to ask in order to get right to the heart of the matter.

A quiet side to listening

There is also a quiet side to listening, a solitary side that helps to replenish your energy after a long day of catering to the concerns of others. One of my favorite things to do is to sit in the dark and just enjoy music. You hear different things at night when the traffic on the road is not as heavy, when the neighborhood has already gone to bed. Sometimes you only hear a new note or two, a part of the harmony that had previously gone unnoticed, but sometimes it makes you feel a whole new emotion, and affects you in a way that has never happened before. I remember one night, hearing a background line in Pink Floyd's "Comfortably Numb" for the first time. The keyboards played a varying line in a crescendo-decrescendo flow during the chorus, and after recovering from my initial shock at never noticing it before, I sat back and let that be the only thing I heard. I lost myself a little in that line, and I was satisfied with my evening for having finally heard it.

I like to think that I have a slight edge over some of the talkers out there, the people who are almost too busy to stop and take in what is affecting those around them. I have a friend with whom I have ceased trying to get a word in edgewise when we are on the phone. She needs to talk; I have come to accept that, and I also accept that I need to listen. I gain parts of experiences, bits of joy, fear, and triumph, and I learn about ways of living I am too afraid to try. But I am happy in my quietness, as I have come to realize that there is always something new to hear and people around me who can benefit from the distinguishing talent that is my listening.

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Keys

Application (pp. 34-35)

Correct answer will be determined by the teacher.

Application (pp. 37-38)

Correct answer will be determined by the teacher.

Practice (p. 42)

Correct answers will be determined by the teacher.

Application (p. 43)

Correct answers will be determined by the teacher.

Application (p. 46)

Correct answers will be determined by the teacher.

Application (p. 48)

Correct answers will be determined by the teacher.

Application (pp. 50-51)

Correct answers will be determined by the teacher.

Application (pp. 53-54)

Correct answers will be determined by the teacher.

Practice (pp. 59-60)

Correct answers will be determined by the teacher.

Application (p. 61)

Correct answers will be determined by the teacher.

Practice (pp. 69-71)

Correct answers will be determined by the teacher.

Application (p. 72)

Correct answers will be determined by the teacher.

Practice (pp. 75-76)

Correct answers will be determined by the teacher.

Application (p. 77)

Correct answers will be determined by the teacher.

Application (p. 81)

Correct answers will be determined by the teacher.

Practice (p. 83)

Correct answers will be determined by the teacher.

Application (p. 84)

Correct answers will be determined by the teacher.

Practice (p. 87)

Correct answers will be determined by the teacher.

Keys

Practice (pp. 90-91)

Correct answers will be determined by the teacher.

Application (p. 92)

Correct answers will be determined by the teacher.

Unit Assessment (pp. 11-13TG)

Correct answers will be determined by the teacher.

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Unit 3: Writing—Create a Research Report

Overview

In this unit you will learn how to plan and write a research report. Some of us stop dead in our tracks when we hear the words *research* report. Some of us may think of an assignment to write a research report in the same way as being sentenced to tens of hours of drudgery in the library—a kind of prison sentence, except the windows don't have bars. If these are the associations you bring to the research report, then you most likely have been approaching this kind of assignment with the wrong goal. When we go about writing a research report, our aim is not to find every fact we can on a particular subject. Neither is our aim to list these facts in a report to show the teacher that we have "been there and done that." This kind of approach to the research report offers you an incomplete picture of what the research report is all about.

Yes, it is true that the research project is about learning how to find information and ideas. The *purpose* of finding information and ideas, however, is to *answer questions*. That's right, the research project and report is all about taking a topic and asking questions of it. The researcher—in this case, you—then strikes out to discover evidence to answer these questions. When you think of the research project as a quest to find answers, you transform the project from a tiresome exercise to an exciting mission. After gathering evidence upon which to base answers, the researcher then shares evidence and answers with readers through a report or article.

This unit will take you through the steps in writing a research paper: (1) selecting a topic, (2) developing questions on your topic, (3) researching answers to your questions, and then (4) drafting your report. An important part of drafting your report includes telling your readers which information and ideas you borrowed from other texts. You will also tell readers the source from which you borrowed any information or ideas.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use and monitor own reading processes effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.
LA.A.2.4.4	Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.
LA.B.1.4.2	Draft and revise writing that · is focused, purposeful, and reflects insight into the writing situation; · has an organizational pattern that provides for a logical progression of ideas; · has effective use of transitional devices that contribute to a sense of completeness; · has support that is substantial, specific, relevant, and concrete; · demonstrates a commitment to and involvement with the subject; · uses creative writing strategies as appropriate to the purpose of the paper; · demonstrates a mature command of language with precision of expression; · has varied sentence structure; and · has few, if any, convention errors in mechanics, usage, punctuation, and spelling.
LA.B.2.4.2	Organize information using appropriate systems.
LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.2	Make appropriate adjustments in language for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

LA.A.2.4.6	Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services..
LA.A.2.4.7	Analyze the validity and reliability of primary source information and uses the information appropriately.
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

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Suggestions for Enrichment

1. Have students write a list of all the different types of research they do in daily life.

2. Ask students to pick a topic that is important to them and make a survey of their friends and classmates to come up with a thesis. For instance, have them survey friends and classmates about the effectiveness of school or parental punishments, their favorite musicians, or what they plan to do in the future.

3. Ask students to interview someone whom they do not know very well to find out the person's philosophy of life. Have them write the interview up as an essay or character sketch.

4. Ask students to interview an older person to find out about a specific historical event. Have them write a short essay, detailing what they learned.

5. Send students to the library and ask them to find and list five different types of reference books. Ask them to look up magazine articles on a topic of their choosing.

6. Have students write a list of all the things that interest them and that they would like to know more about. Have them choose one of these topics and write about what they already know and how they feel about this topic. Have them write down what they think they might discover about the topic. Then have them do a mini-research paper, telling how they picked their topic and how they found material about the topic.

7. Ask students to do something they've never done before—for instance, go to a symphony concert or a rodeo. Then ask them to write about the experience. This is research. This experience can also lead to interviews and library research as well.

8. Compile a list of questions and send students to the library on a scavenger hunt.

9. Ask students to visit the library and then make a map of it. Have them check out a book purely for pleasure.

10. Ask your librarian to come talk to the students about all the new developments in libraries and research.

11. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Write a paper of three to five paragraphs, telling other students **how to write a research paper**. *The paper should include specific instructions and steps.*

Keys

Application (p. 110)

Correct answers will be determined by the teacher.

Practice (p. 118)

Correct answers will be determined by the teacher.

Practice (pp. 119-120)

1. Fast Food Restaurants
2. January, 1990
3. *People Weekly*
4. page 90
5. Answers may include: Burger King Corporation, Fannie's Chicken, McDonald's Corp., Pepsico, Inc., Sonic Industries, Inc., Wendy's International, Inc.
6. The article has illustrations or pictures.
7. more information after page 38
8. Correct answer will be determined by the teacher.
9. Correct answer will be determined by the teacher.
10. Correct answer will be determined by the teacher.

Application (p. 131)

Correct answers will be determined by the teacher.

Application (p. 134)

Correct answers will be determined by the teacher.

Application (p. 136)

Correct answers will be determined by the teacher.

Application (pp. 139-140)

Correct answers will be determined by the teacher.

Practice (pp. 146-147)

Correct answers will be determined by the teacher.

Application (pp. 148-149)

Correct answers will be determined by the teacher.

Practice (pp. 153-154)

1. underline—Ants are truly interesting creatures to study; facts
2. underline—Time has influenced the many styles of architecture; examples; facts; descriptions
3. underline—The scientific method involves several steps; reasons
4. underline—Your appearance can play a major role in whether or not you get the job you seek; examples; facts; reasons

Practice (p. 155)

Correct answers will be determined by the teacher.

Practice (pp. 157-158)

1. Harrison Ford is a wonderful actor.
2. Many people get sick when they see blood; some will even faint.
3. Stock car racing is the most popular spectator sport in the world.
4. Fido is John's pet.

Practice (p. 162)

Correct answers will be determined by the teacher.

Keys

Application (pp. 163-166)

Correct answers will be determined by the teacher.

Application (p. 170)

Correct answers will be determined by the teacher.

Unit Assessment (p. 21TG)

Correct answers will be determined by the teacher.

Unit 4: Revising and Editing—Polish Your Research Report

Overview

In the previous unit ("Writing—Create a Research Report") you produced a first draft of a research report or paper. In this paper you presented your American hero and cited supporting evidence. However, your paper is not quite finished. It is your first attempt to write, or "speak," to your audience. This first attempt to direct your writing to an audience is called a *first draft*. Think back to the last time you looked through a pair of binoculars or a microscope. Most likely, the picture you saw was a little blurred. You found, however, that by doing some fine tuning you could improve the picture until it was crystal clear. You are about to do the same thing to your first draft. You are about to fine tune your first draft so that it says exactly what you want it to say and looks exactly how you want it to look. Only after you have adjusted your paragraphs, or pictures, will your writing be ready for your readers.

The process of fine tuning your writing has three steps. The first step is called *revising*. During this step you look at what you have said and the way in which you have said it. Not until you have tuned your message are you ready for step two: *editing*. During the editing stage you check your grammar, punctuation, and spelling. Lastly, after your writing says what you intend and uses correct English, you are ready for the final step: *proofreading*. During this step you check for typos, omitted words, misspellings, or any other "accidents" on the page. This is your final look to make sure everything is just right. When you have completed these three steps, you are ready to deliver your writing to your audience.

These three steps are used by all different levels of writers. Even professional writers don't get it right in their very first draft. Writing is a process, and good writing is adjusted until its message is clear, persuasive, and error free.

The chart below list the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

LA.B.1.4.1 Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.

LA.B.1.4.2 Draft and revise writing that
- is focused, purposeful, and reflects insight into the writing situation;
- has an organizational pattern that provides for a logical progression of ideas;
- has effective use of transitional devices that contribute to a sense of completeness;
- has support that is substantial, specific, relevant, and concrete;
- demonstrates a commitment to and involvement with the subject;
- uses creative writing strategies as appropriate to the purpose of the paper;
- demonstrates a mature command of language with precision of expression;
- has varied sentence structure; and
- has few, if any, convention errors in mechanics, usage, punctuation, and spelling.

LA.B.1.4.3 Produce final documents that have been edited for
- correct spelling;
- correct punctuation, including commas, colons, and common use of semicolons;
- correct capitalization;
- correct sentence formation;
- correct instances of possessives, subject/verb agreement, instances of noun/pronoun agreement, and the intentional use of fragments for effects; and
- correct formatting that appeals to readers, including appropriate use of a variety of graphics, tables, charts and illustrations, in both standard and innovative forms.

LA.B.2.4.2 Organize information using appropriate systems.

LA.B.2.4.3 Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.2 Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.

LA.D.2.4.2 Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

LA.D.2.4.3 Recognize production elements that contribute to the effectiveness of a specific medium.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

LA.A.2.4.6 Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.

LA.B.2.4.4 Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

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Suggestions for Enrichment

1. Award bonus points to students who can find and bring spelling, punctuation, or grammar mistakes in the mass media to discuss in class.
2. Encourage students to use technology to help them proofread. Most software comes with spell checkers and grammar checkers. Usually, the program will require students to choose a correct replacement, so they will still need to actively participate in the revisions.
3. Create a proofreading assembly line. Ask each student, or pairs of students, to proofread according to strengths.
4. Keep a file for students on peer experts, tutors, and sources to help them proofread their work.
5. Emphasize writing and content on the first and second drafts. Expect grammatical revision later in the process.
6. At the beginning of a grading term, provide a list of spelling words for that term, thus giving students with a longer learning curve more time with each week's words. (This also provides students an opportunity to review words learned previously during the grading term.)
7. Limit the number of words to only 10 or 15 per week. On 15-word spelling tests, have students circle 10 of the words that they want to be graded as their test.
8. Give students some simple sentences and ask them to rewrite them as compound sentences. Review the use of coordinating conjunctions in writing compound sentences using the FAN BOYS*—for, and, nor, but, or, yet, so.

* The Sentence Writing Strategy (using FAN BOYS) in this document is based on the work of Dr. Jean B. Schumaker of the University of Kansas Center for Research on Learning (KU-CRL). This strategy is a part of the Strategic Instruction Model (SIM). To optimize student performance, teachers should first receive formal training in the use of the strategy from a certified SIM trainer.

9. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Choose an American hero or use the one from your research report. Your hero is running for city commissioner. First, create a **draft** *of a* **persuasive letter to the editor** *of a local newspaper to convince the voters of the district to vote for your American hero. Make the length of the letter at least three paragraphs. Use editing, revising, and proofing skills to rewrite a* **final copy**. *Turn in both your draft and final copy.*

Keys

Application (pp.179-180)

Correct answers will be determined by the teacher.

Application (pp. 182-183)

Correct answers will be determined by the teacher.

Application (pp. 185-186)

Correct answers will be determined by the teacher.

Application (pp. 188-189)

Correct answers will be determined by the teacher.

Application (pp. 190-191)

Correct answers will be determined by the teacher.

Application (pp. 192-193)

Correct answers will be determined by the teacher.

Application (p. 195)

Correct answers will be determined by the teacher.

Practice (p. 197)

Correct answers will be determined by the teacher.

Application (p. 198)

Correct answers will be determined by the teacher.

Practice (p. 201)

Correct answers will be determined by the teacher.

Practice (p. 202)

Correct answers will be determined by the teacher.

Application (pp. 203-204)

Correct answers will be determined by the teacher.

Practice (p. 206)

Correct answers will be determined by the teacher.

Practice (p. 208)

Words to be circled are
1. for instance
2. Later
3. As a result
4. Today

The correct order is 4, 1, 3, 2

Practice (p. 212)

1. I, S
2. I, S
3. C
4. I, V
5. I, S
6. C
7. C
8. I, V

Practice (p. 214)

Correct answers will be determined by the teacher.

Keys

Practice (p. 215)

Correct answers will be determined by the teacher.

Practice (p. 218)

1. Everyone
2. cars
3. desserts
4. None
5. a sun screen
6. One
7. Each
8. family
9. The students
10. Most of the cakes

Practice (p. 221)

1. thought, thought
2. speak, spoken
3. tore, torn
4. got, gotten
5. lie, lain
6. feel, felt
7. shut, shut
8. saw, seen
9. draw, drew
10. hanged or hung, hanged or hung
11. dive, dove
12. lose, lost
13. was, been
14. lay, laid
15. eat, ate
16. went, gone
17. write, wrote
18. hook, shaken
19. think, thought
20. chose, chosen

Practice (p. 222)

Words to be circled are came, discovering, has, lain, limped, bleed, confuse, has, involve, does, done, is, begun, began, began, is, needed, following.

Imagine that you are driving down an empty highway. As you come over a rise, you discover a car accident. A few people have been thrown from their cars and lay down on the side of the road. A few other people are limping around, but they are bleeding and confused. A few others seem unhurt and may not have been involved in the accident. What do you do? If you are like most people, your heart will begin to beat very fast and your adrenaline will begin pumping. You will begin to feel your body ready itself to respond to this medical emergency. To help those who are injured, you will need to keep your head and follow a plan.

Practice (p. 225)

1. lights
2. essays
3. beliefs
4. eyes
5. copies
6. forties
7. sashes
8. trenches
9. leaves
10. sixes
11. pianos
12. trouts
13. wives
14. roofs
15. countries
16. patios
17. twins
18. heroes
19. Chinese
20. editors-in-chief

Keys

21. children
22. brushes
23. mice
24. tens

Practice (p. 229)

1. She
2. They
3. He
4. It
5. They

Practice (p. 232)

1. Jason's; friend's; spring's; everyone's
2. Sharieka's; school's; brother's
3. year's; somebody's
4. Sharieka's
5. people's

Practice (p. 235)

1. Orlando
3. Monica
4. Mexico
5. Miami Dolphins
7. Charles
8. Burger King
9. President Lincoln
10. IRS
12. America
14. Veteran's Day
15. November
16. Chevrolet
17. English
19. Dr. Shaw
20. Colorado River

Practice (p. 236)

Words to be circled are Alaska, United, States, United, States, Secretary, State, William, Seward, Alaska, Russia, Secretary, Seward, Alaska, Some, Alaska, They, Seward's, Alaska, Seward's, Folly, Seward's, Icebox, Public, Alaska, Alaska, United, States, It.

Practice (p. 239)

1. As pots, pans, and dishes clattered to the floor, Tyrone darted from the family room to see what had happened in the kitchen.
2. My cousin Mark is, in his opinion, a genius in math. The teachers, oddly enough, do not share his opinion about his math aptitude.
3. "Kenny, for goodness sakes, " Mother shouted. "Turn down the CD player or the neighbors will be banging on the walls again!"
4. We intended to stay in Tampa, Florida from Tuesday, June 26, to Saturday, June 30.
5. "Yes, Janice, Uncle Luis is a professor of English literature at Florida Atlantic University, which is in Boca Raton, Florida," said my father.
6. An athlete in training, who breaks the coach's training rules, soon slips from top condition, a lapse which is not fair to the rest of the team.
7. Although the movie was said to be good by the critics, the public did not like it and refused, therefore, to recommend it to their friends.
8. "Let's hear your idea," replied Ann, "because you came with such good ones for the science, history, and English projects."
9. Joyce said to Herman, "If you find it impossible to attend the Student Council meeting, Anita, who was elected an alternate delegate, will attend in your place."
10. Leaning over the ships rail, Ricky, the ship's captain, watched the flying fish skip along the waves.

Keys

Practice (p. 240)

1. Who's; Christopher's
2. student's; wasn't
3. girl's
4. worker's
5. student's; 95's
6. Jenny's
7. school's; isn't
8. boat's
9. Aren't; tree's
10. brother-in-law's
11. Smith's
12. boy's
13. Won't; Wilma's
14. They're; Kaladaa's; Sharieka's
15. George's
16. You're; p's

Practice (p. 241)

1. situation;
2. meeting;
3. issues:
4. following:
5. easy;
6. hour;
7. members:
8. discovered:
9. message;
10. words:
11. year:
12. club;

Practice (p. 246)

Words to be circled are Presadent, aganst, goverment, releif, too, giveing, two, dutty, goverments, an, charitys, poeple, wold, becom, week, recieved, form, federl, beleived, persin, responseble, takeing, hisself, Hi's, nown, ruged

President Hoover was against the idea of direct government relief to the people. He argued that giving relief to the needy was the duty of state governments and charities. He feared people would become weak if they received help from the federal government. Hoover believed each person was responsible for taking care of himself or herself. His way of thinking is known as "rugged individualism."

Practice (p. 249)

Correct answers will be determined by the teacher.

Application (p. 251)

Correct answers will be determined by the teacher.

Unit Assessment (p. 29TG)

Correct answers will be determined by the teacher.

Unit 5: Listening, Viewing, Speaking—Send and Receive the Message

Overview

You use speech every time you talk to your classmates and friends, your teacher, your parents, and others with whom you come into contact on a day-to-day basis. Speech helps you get your point across in class. It makes it possible for you to share confidences with a friend or ask your parents for a favor. It's especially important when it is time to look for a job.

Since you've been using speech since you were a small child, you may take it for granted by now. Have you ever thought about what a difference good speaking skills can make in your life? For instance, have you ever tried to speak in front of a large group and suddenly lost your nerve or gotten tongue-tied trying to explain yourself to a prospective employer? Good speaking skills can be learned and developed, but like everything they take a certain amount of practice.

This unit will offer tips on how to feel confident and comfortable when speaking in front of a group. You will learn techniques for making effective oral presentations, using body language, eye contact, and voice inflection. You will also learn how to use visual aids to enhance your presentation. This is a unit on listening and viewing as well as speaking, so you will study useful and respectful ways to participate in class discussions and debates. Anyone can take the floor and speak in a discussion. However, a good participant knows how to enhance a discussion by being a good speaker and a good listener.

Listening and speaking are not just important skills for the classroom. This unit will also help prepare you for job interviews. You'll learn what to listen for in an interview, how to respond to questions and how to convey your best qualities through verbal and nonverbal means. Effective speaking and listening skills are qualities that will serve you for a lifetime.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate speaking, listening, and viewing skills to clarify and interpret meaning in both formal and informal situations.**

LA.C.1.4.3	Use effective strategies for informal and formal discussions including listening actively and reflectively, connecting to and building on the ideas of a previous speaker, and respecting the viewpoints of others.
LA.C.3.4.1	Use volume, stress, pacing, enunciation, eye contact, and gestures that meet the needs of the audience and topic.
LA.C.3.4.2	Select and use a variety of speaking strategies to clarify meaning and to reflect understanding, interpretation, application, and evaluation of content, processes, or experiences (including asking relevant questions when necessary, making appropriate and meaningful comments, and making insightful observations).
LA.C.3.4.3	Use details, illustrations, analogies, and visual aids to make oral presentations that inform, persuade, or entertain.
LA.C.3.4.4	Apply oral communication skills to interviews, group presentations, formal presentations, and impromptu situations.
LA.C.3.4.5	Develop and sustain a line of argument and provide appropriate support.

- **Select and use appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.2	Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.

- **Demonstrate understanding of the ways that history, culture, and setting influence language.**

LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.
LA.D.1.4.3	Understand that there are differences among various dialects of English.
LA.D.2.4.1	Understand specific ways in which language has shaped the reaction, perceptions, and beliefs of the local, national, and global communities.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.

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Suggestions for Enrichment

1. Videotape performances whenever possible, since it is important for students to actually see their attempts at oral presentation in order for them to evaluate and improve upon their performance.

2. Videotape class discussions. Initially, the teacher many want to act as moderator, calling on speakers in order to get all students involved. Allow students to watch and comment on their own effectiveness as a speaker.

3. Have students speak for short periods of time on topics with which they are knowledgeable and feel comfortable.

4. Use one-on-one discussions on an assigned topic followed by each person summarizing their partner's position to the class.

5. Permit students to discuss their feelings about a recent news story or an existing school situation or problem which has generated wide interest. This will create an environment conducive to sharing.

6. Hold debates, forums, or mock talk shows.

7. Have students listen to an editorial and comment on what was said or how they feel about what was said.

8. Have students model good examples of speech—enunciation, pronunciation, volume, tempo, and pitch. After reading the section on body language, have the students demonstrate good examples of posture, eye contact, facial expression, and hand gestures. Give students a paragraph which they can memorize and use for the demonstrations. Videotape the results.

9. Have students see how many different meanings they can give to selected sentences by stressing particular words. Two examples of sentences that will convey different meanings depending on voice inflection are: "Are you talking to me?" and "Did you pass that test?" Have a competition in the class to see who can create the most variations and declare a winner.

10. Give students a paragraph and enough time to become familiar with the content. (Begin by reading it to them several times.) Have each student read the paragraph aloud. Another student should time the speaker and determine the number of words per minute. Give feedback on reading rate. Allow students whose initial effort was much too slow or fast a chance to repeat. This will allow each student to experience the best reading rate.

11. Try to give listeners further responsibility. Have listeners evaluate different aspects of oral presentations using all or parts of the forms used in the unit. (Example: see student page 268.) Before each presentation, tell listeners what elements you would like for them to evaluate. Discuss evaluations following each presentation.

12. Have students choose several advertisements from the classified job advertisements. Ask them to frame questions for the different jobs. Put them in pairs and have them conduct mock interviews.

13. Ask students to choose a company for which they would like to work. Have them research the company through the library and the Internet. Ask them to call the personnel office and get an application. Have them fill out the application and then hand to another student to critique.

14. Have students write a job description for their ideal job. Then have them write a five-step plan as to how they could get that job.

15. Ask students to write a paragraph describing their life five years from now and then one describing their life 10 years from now.

16. Have students get together in groups to form imaginary companies. Then have them write advertisements for an employee. Other students may apply for the job. Have them choose to hire someone and then write a report justifying their reasons for hiring that person.

17. Put a historical figure on trial. Have the students play the role of attorneys, jurors, and judge.

18. Allow students to create their own topics for debate. Ask some students to serve as audience members and then to evaluate the debaters in a constructive manner.

19. Show students a video tape of a political debate and then ask students to write a paper, detailing the techniques and methods that the debaters used.

20. Ask students to bring in articles that have opposing points of view on a topic from their local newspaper and then to fashion a debate from the articles.

21. Create a grab-bag of topics. Have students select a topic from the grab-bag. Give them five minutes to prepare a three-minute speech about the topic.

22. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Write an **expository speech** *for an audience of middle school students. Choose one of the following two topics:* **effective presentation skills** *or* **good class discussion skills**. *Make the length of the speech at least three paragraphs. Edit the speech and turn in the final copy.*

Keys

Practice (p. 265)

1. going to
2. have to
3. could have
4. want to
5. getting ready to go
6. swimming
7. will you
8. what do you have
9. would you
10. got your

Practice (p. 266)

Correct answers will be determined by the teacher.

Practice (p. 267)

Correct answers will be determined by the teacher.

Application (p. 268)

Correct answers will be determined by the teacher.

Application (p. 269)

Correct answers will be determined by the teacher.

Application (p. 272)

Correct answers will be determined by the teacher.

Application (p. 273)

Correct answers will be determined by the teacher.

Application (p. 274)

Correct answers will be determined by the teacher.

Practice (p. 279)

Correct answers will be determined by the teacher.

Application (p. 280)

Correct answers will be determined by the teacher.

Practice (p. 287)

Correct answers will be determined by the teacher.

Application (p. 288)

Correct answers will be determined by the teacher.

Unit Assessment (p. 40TG)

Correct answers will be determined by the teacher.

Unit 6: Literature—The Language of America

Overview

We learn about American literature in school, and often it can seem distant from us—unconnected to our lives. What does Nathaniel Hawthorne have to do with the price of CDs or who just broke up with us? Different people relate to literature in different ways. Maybe your family just got here from India and you are learning the history of America through its literature or maybe your ancestors were on the Mayflower and you are learning to appreciate your American heritage through literature. Either way, the forces that shaped our literature influence what it means to be American today. Our literature is one thing we have in common as Americans. Literature is a source of universal themes. Injustice, individualism, adventure, love, growing up, and death are things we can relate to, no matter when they take place.

American literature, the focus of this unit, provides you with an opportunity to understand how the facts you are learning in American history have been important in shaping who and what you are today. Many textbooks containing American literature present the selections in chronological order. As the editors arrange these selections, they group them into literary periods. Each of these literary periods has been shaped and influenced by the events that are happening in the country at the time. There are definite characteristics of each period and readers can easily see how history has affected literature. Studying a variety of literary works from each period can give us much insight into the character and personality of the people who lived during these respective ages.

In this unit you will also learn about the differences between fiction and nonfiction. This unit will also cover universal themes and different time periods in American literature such as the New World, the Age of Exploration, the Age of Revolution, the Age of Self Awareness—Romanticism and Gothic, the Civil War Period, the Exploration of the Frontier—Realism, the Modern Age, and the Contemporary Age.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use and monitor own reading processes effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.
LA.A.2.4.3	Describe and evaluate personal preferences regarding fiction and nonfiction.

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.
LA.B.1.4.2	Draft and revise writing that · is focused, purposeful, and reflects insight into the writing situation; · has an organizational pattern that provides for a logical progression of ideas; · has effective use of transitional devices that contribute to a sense of completeness; · has support that is substantial, specific, relevant, and concrete; · demonstrates a commitment to and involvement with the subject; · uses creative writing strategies as appropriate to the purpose of the paper; · demonstrates a mature command of language with precision of expression; · has varied sentence structure; and · has few, if any, convention errors in mechanics, usage, punctuation, and spelling.
LA.B.2.4.2	Organize information using appropriate systems.
LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate language for effective visual, oral, and written communication.**

LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

- **Demonstrate understanding of the ways that history, culture, and setting influence language.**

LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.
LA.D.1.4.3	Understand that there are differences among various dialects of English.
LA.D.2.4.1	Understand specific ways in which language has shaped the reaction, perceptions, and beliefs of the local, national, and global communities.

- **Demonstrate understanding and respond aesthetically and critically to literature, including fiction, nonfiction, poetry, and drama.**

LA.E.1.4.2	Understand why certain literary works are considered classics.
LA.E.1.4.5	Understand the different stylistic, thematic, and technical qualities present in the literature of different cultures and historical periods.
LA.E.2.4.1	Analyze the effectiveness of complex elements of plot, such as setting, major events, problems, conflicts, and resolutions.
LA.E.2.4.2	Understand the relationships between and among elements of literature, including characters, plot, setting, tone, point of view, and theme.
LA.E.2.4.3	Analyze poetry for the ways in which poets inspire the reader to share emotions, such as the use of imagery, personification, and figures of speech, including simile and metaphor; and the use of sound, such as rhyme, rhythm, repetition, and alliteration.
LA.E.2.4.4	Understand the use of images and sounds to elicit the reader's emotions in both fiction and nonfiction.

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LA.E.2.4.5	Analyze the relationship among author's style, literary form, and intended impact on the reader.
LA.E.2.4.6	Recognize and explain those elements in texts that prompt a personal response, such as connections between one's own life and the characters, events, motives, and causes of conflict in texts.
LA.E.2.4.7	Examine a literary selection from several critical perspectives.
LA.E.2.4.8	Know that people respond differently to texts based on their background knowledge, purpose, and point of view.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

Suggestions for Enrichment

1. Ask students to write a short, informal response paper on their favorite short story. How does it connect with their own lives? Do any of the characters remind them of people they know? What did it make them think about?
2. Ask students to turn their favorite story or poem into a comic strip.
3. Have students select their favorite line from a story or poem in the unit. Now have them write a poem with that line either as the title of their poem, the last line, or the first line.
4. Have students select their favorite line from a story or poem in the unit. Cut magazine pictures out and have students choose an image to go with the line. Have the students make a collage including the text with the image.
5. Have students select one of the stories or poems in the unit and rewrite it, putting themselves in the story.
6. Have students choose a selection from the unit—either a story or poem, and change it to a modern setting. Make sure they include modern details—much as the movie *Romeo and Juliet* did in its remake.
7. Break students into groups and have each group in charge of a period in American history. Have them copy paintings and photographs out of books and do a visual time line—with pictures of each writer next to paintings or photographs from that period of time. See your school's art teacher for help in collecting art work from specific time periods and/or assistance with Discipline-Based Art Education (DBAE).
8. Break students into groups and have students create a tune or a beat to sing to one of the poems and then present their "song" or "rap" to the rest of the class.
9. Have students write an "experimental" modernist poem, in free verse, about something important to them: a local team, their friends, their dog, etc.

10. Write several universal themes on a piece of paper and pass them out. (For example: "Death comes to all of us," "Growing up is a challenge," "Words of wisdom from someone with experience can help us find our way," "True love transcends," "The bonds of family help us survive," etc.) Make sure several students get the same universal theme. Then have students free-write about their ideas on this universal theme and how they, or people they know, have experienced it or even how this universal theme appears in books they've read or movies they've seen. Divide the students into groups according to who has the same universal theme and have them read each other's. Then ask them to free-write about differences and commonalties in each person's free-write.

11. Have students make up a "Cosmopolitan Magazine" quiz called "Are you Gothic or Romantic or both?" based on the definitions and poems included in the unit. For example, a survey question might be, "Would you rather spend time alone in a cemetery or in a rose garden?" Have the students administer their "quiz" to their classmates.

12. Ask students to write a skit where characters from different time periods interact. Have them try to write their characters using the speech and perspective of the characters from history. For example, perhaps the narrator of the poem "Annabel Lee" and Magic Johnson are trying to help Linda Brent escape north.

13. Sponsor a poetry slam. Have students find a poem in American history and present it orally to the rest of the class. Tell them to look for a poem that means something to them and see if they can translate that meaning orally. Have the students vote which poem is the most powerful and ask them to explain why it affects them.

14. Ask students to research a writer from American history. See if the student can make connections between the writer's life and what she wrote—ask them to "psychoanalyze" the writer. Have them write mini-biographies with their analysis.

15. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Read the directions below. Choose three to answer on your own paper.

1. **Fiction and Nonfiction**

   Which do you prefer, fiction or nonfiction? Choose three stories, poems, or movies as examples and write a short essay to support your choice.

2. **Universal Themes**

   Choose a story or poem from the unit that has a universal theme in common with a movie with which you're familiar. Write a short essay explaining the universal theme in both works.

3. **New World and the Age of Exploration**

   Write a short essay about Puritan and Native American attitudes toward nature and God. Include at least two similarities and two differences in their attitudes.

4. **The Age of Revolution**

   Write a short essay about the American struggle for our rights as it is reflected in American literature. Start with the letter from Abigail Adams to her husband and use two other examples from other time periods in the unit that deal with the issues of rights.

5. **The Civil War Period**

   Write an essay about slavery and the Civil War and how the stories, poems, essays, and letters reflected the attitudes of the time period.

6. The Modern Age - Modernism

Compare the poems "Buffalo Bill 's" by E.E. Cummings and the poem "A Psalm of Life" by Henry Wadsworth Longfellow from an earlier time period in American literature. Write a short essay telling how literature has changed with the ideas of modernism.

7. The Contemporary Age

"America has always been a multicultural society." Do you believe this statement to be true or not? Write a short essay using at least three examples from American history and from contemporary literature to support your answer.

Keys

Practice (p. 296)

1. N
2. F
3. N
4. N
5. F
6. F
7. F
8. N
9. N
10. N

Practice (pp. 297-298)

1. fiction; the characters are animals who cannot speak and the events could not have really happened
2. Correct answer will be determined by the teacher.
3. Correct answer will be determined by the teacher.

Application (p. 299)

Correct answers will be determined by the teacher.

Practice (pp. 303-304)

1. first person point of view
2. dramatic irony
3. dialect
4. tone
5. theme
6. mood
7. narrator

Application (p. 307)

Correct answers will be determined by the teacher.

Practice (pp. 312-313)

Correct answers will be determined by the teacher.

Practice (pp. 314-315)

Correct answers will be determined by the teacher.

Practice (pp. 316-317)

1. c.
2. a.
3. d.
4. a.
5. c.
6. c.

Application (p. 320)

Correct answers will be determined by the teacher.

Practice (p. 324)

Correct answers will be determined by the teacher.

Application (p. 325)

Correct answers will be determined by the teacher.

Application (p. 330)

Correct answers will be determined by the teacher.

Practice (p. 334)

Correct answers will be determined by the teacher.

Practice (p. 337)

Correct answers will be determined by the teacher.

Keys

Application (pp. 338-340)

Correct answers will be determined by the teacher.

Practice (pp. 341-342)

Correct answers will be determined by the teacher.

Application (p. 343)

Correct answers will be determined by the teacher.

Practice (pp. 345-347)

Correct answers will be determined by the teacher.

Application (pp. 348-349)

Correct answers will be determined by the teacher.

Practice (p. 354)

Correct answers will be determined by the teacher.

Practice (p. 358)

Correct answers will be determined by the teacher.

Practice (pp. 359-364)

Correct answers will be determined by the teacher.

Application (p. 365)

Correct answers will be determined by the teacher.

Application (p. 373)

Correct answers will be determined by the teacher.

Unit Assessment (pp. 48-49TG)

Correct answers will be determined by the teacher.

Appendices

Instructional Strategies

Classrooms draw from a diverse pool of talent and potential. The challenge is to structure the learning environment so that each student has a way to benefit from his or her unique strengths. Instructional strategies that couple student strengths with diverse learning needs are provided on the following pages as examples that you might use, adapt, and refine to best meet the needs of your students and instructional plans.

Cooperative Learning Strategies—to promote individual responsibility and positive group interdependence for a given task.

Jigsawing: each student becomes an "expert" and shares his or her knowledge so eventually all group members know the content.

Divide students into groups and assign each group member a numbered section or a part of the material being studied. Have each student meet with the students from the other groups who have the same number. Next, have these new groups learn together, develop expertise on the material, and then plan how to teach the material to members of their original groups. Then, have students return to their original groups and teach their area of expertise to the other group members.

Corners: each student learns about a topic and shares that learning with the class, similar to jigsawing.

Assign small groups of students to different corners of the room to examine a particular topic. Have the students discuss various points of view concerning the topic. Have corner teams discuss conclusions, determine the best way to present their findings to the class, and practice their presentation.

Think, Pair, and Share: students develop their own ideas and build on the ideas of other learners.

Have students reflect on a topic and then pair up to discuss, review, and revise their ideas. Then have the students share their ideas with the class.

Debate: students participate in organized presentations of various viewpoints.

Have students form teams to research and develop their viewpoints on a particular topic or issue. Provide structure in which students will articulate their view points.

Brainstorming—to elicit ideas from a group.

Have students contribute ideas related to a topic. Accept all contributions without initial comment. After the list of ideas is finalized, have students categorize, prioritize, and defend selections.

Free Writing—to express ideas in writing.

Have students reflect on a topic, then have them respond in writing to a prompt, a quote, or a question. It is important that they keep writing whatever comes to mind. They should not self-edit as they write.

K–W–L (Know–Want to Know–Learned)—to structure recalling what is known about a topic, noting what is wanted to be known, and finally listing what has been learned and is yet to be learned.

Before engaging in an activity, list on the board under the heading "What We Know" all the information students know or think they know about a topic. Then list all the information the students want to know about a topic under, "What We Want to Know." As students work, ask them to keep in mind the information under the last list. After completing the activity, have students confirm the accuracy of what was listed and identify what they learned, contrasting it with what they wanted to know.

Learning Log—to follow-up K–W–L with structured writing.

During different stages of a learning process, have students respond in written form under three columns:

"What I Think"

"What I Learned"

"How My Thinking Has Changed"

Interviews—to gather information and report.

Have students prepare a set of questions in a format for an interview. After conducting the interview, have students present their findings to the class.

Cloze—to replace words or phrases that have been eliminated from a sentence or paragraph.

Eliminate a word or phrase from a sentence and have students complete the sentence with a word that "makes sense." You may select random words or a specific part of speech, or even provide the initial letter of the word.

Read and Tell—to retell a passage as remembered.

Have students read a passage either as a class, small group, in pairs, or alone. Then ask students to retell the passage as they remember it either orally or in writing.

Dialogue Journals—to hold private conversations with the teacher, or share ideas and receive feedback through writing; can be conducted by e-mail.

Have students write on topics on a regular basis, responding to their writings with advice, comments, and observations in written conversation. You may have students read a novel or biography and respond to the conflict and its resolution.

Continuums—to indicate the relationships among words or phrases.

Using a selected topic, have students place words or phrases on the continuum to indicate a relationship or degree.

Mini-Museums—to create a focal point.

Have students work in groups to create exhibits that represent, for example, a setting of a novel.

Models—to represent a concept in simplified form; these may be concrete like a map of a character's travels and important places he or she visited, or may be an abstract model of the relationships between characters in a story.

Have students create a concrete product that represents an abstract idea or a simplified representation of an abstract idea.

Reflective Thinking—to reflect on what was learned after a lesson.

Have students write in a journal the concept they learned, comments on the learning process, questions or unclear areas, and interest in further exploration, or have students fill out a questionnaire addressing such questions as: Why did you study this? Can you relate to it in real life?

Problem Solving—to apply knowledge to solve problems.

Have students determine a problem, define the problem, and ask a question about the problem, then define the characteristics of possible solutions, which they research. Have them choose a promising solution that best fits the criteria stated in the definition of solutions, then test the solution. Finally, have students determine if the problem has been solved.

Predict, Observe, Explain—to predict what will happen in a given situation when a change is made.

Ask students to predict what will happen, given a situation, when some change is made. Have students observe what happens when the change is made and discuss the differences between their predictions and the results.

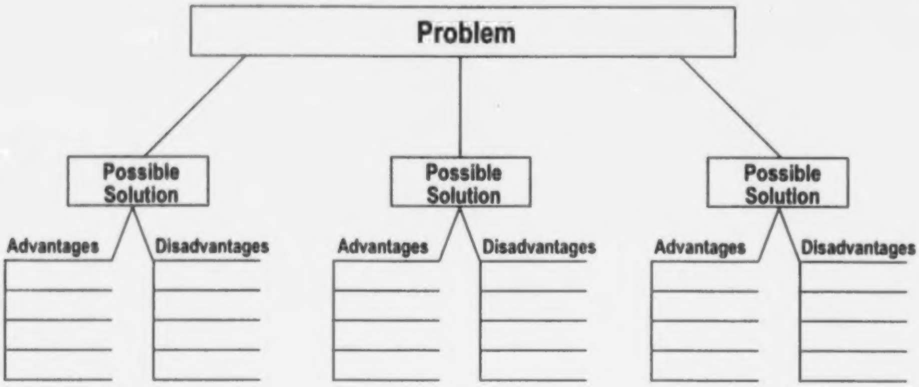
Literature, History, and Storytelling—to bring history to life through the eyes of a historian, storyteller, or author, revealing the social context of a particular period in history.

Have students locate books, brochures, and tapes relevant to a specific period in history. Assign students to prepare reports on the "life and times" of famous people during specific periods of history. Ask students to write their own observations and insights afterwards.

Graphic Organizers—to transfer abstract concepts and processes into visual representations.

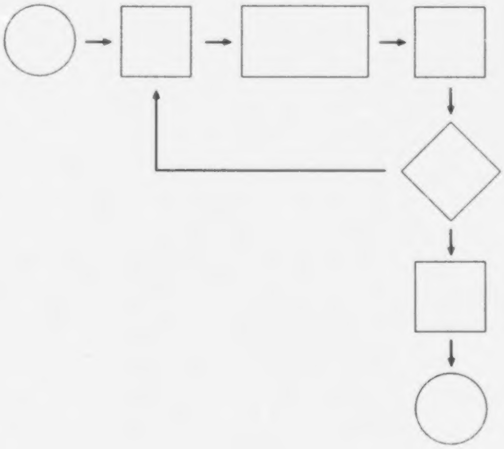
Consequence Diagram/Decision Trees: illustrates real or possible outcomes of different actions.

Have students visually depict outcomes for a given problem by charting various decisions and their possible consequences.


Problem
Possible Solution
Advantages
Disadvantages
Possible Solution
Advantages
Disadvantages
Possible Solution
Advantages
Disadvantages

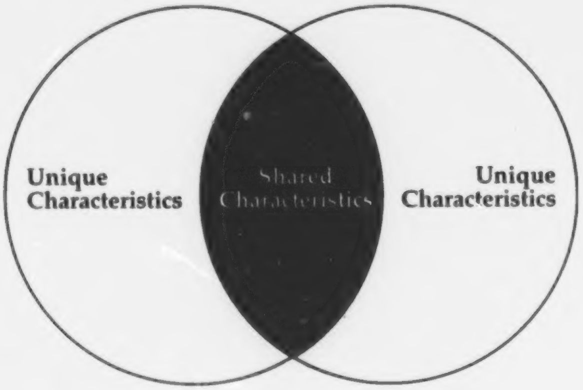
Flowchart: depicts a sequence of events, actions, roles, or decisions.

Have students structure a sequential flow of events, actions, roles, or decisions graphically on paper.



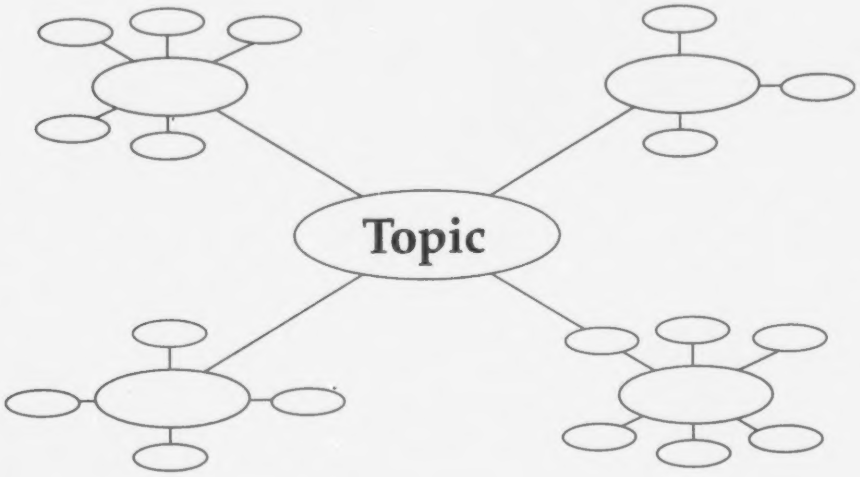
Venn Diagram: analyzes information representing the similarities and differences among, for example, concepts, objects, events, and people.

Have students use two overlapping circles to list unique characteristics of two items or concepts (one in the left part of the circle and one in the right); in the middle have them list shared characteristics.


Unique Characteristics
Shared Characteristics
Unique Characteristics

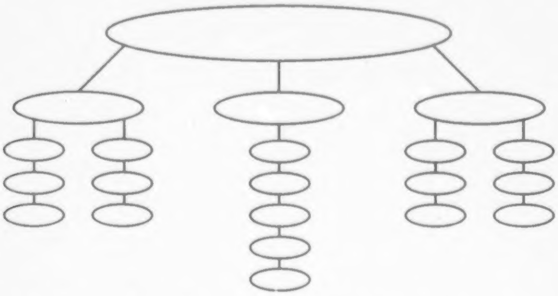
Webbing: pictures how words or phrases connect to a topic.

Have students list topics and build a web-like structure of words and phrases.



Concept Mapping: shows relationships among concepts.

Have students select a main idea and identify a set of concepts associated with the main idea. Next, have students rank the concepts in related groups from the most general to most specific. Then have students link related concepts with verbs or short phrases.



Portfolio—to capture students' learning within the context of the instruction.

Elements of a portfolio can be stored in a variety of ways; for example, they can be photographed, scanned into a computer, or videotaped. Possible elements of a portfolio could include the following selected student products:

Written Presentations

- expressive (diaries, journals, writing logs)
- transactional (letters, surveys, reports, essays)
- poetic (poems, myths, legends, stories, plays)

Representations

- maps
- graphs
- dioramas
- models
- mock-ups
- displays
- bulletin boards
- charts
- replicas

Oral Presentations

- debates
- addresses
- discussions
- mock trials
- monologues
- interviews
- speeches
- storytelling
- oral histories
- poetry readings
- broadcasts

Visual and Graphic Arts

- murals
- paintings
- storyboards
- drawings
- posters
- sculpture
- cartoons
- mobiles

Performances

- role playing, drama
- dance/movement
- reader's theater
- mime
- choral readings
- music (choral and instrumental)

Media Presentations

- films
- slides
- photo essays
- print media
- computer programs
- videotapes and/or audiotapes

Learning Cycle—to engage in exploratory investigations, construct meanings from findings, propose tentative explanations and solutions, and relate concepts to our lives.

Have students explore the concept, behavior, or skill with hands-on experience and then explain their exploration. Through discussion, have students expand the concept or behavior by applying it to other situations.

Field Experience—to observe, study, and participate in a setting off the school grounds, using the community as a laboratory.

Plan and structure the field experience with the students before the visit. Engage in follow-up activities after the trip.

Language Experience Approach—to elicit an orally described experience.

Plan a shared experience for the class. Have students describe the experience as a designated student (or the teacher) records what is said. Next, have students read the story aloud and then use it as a basis to engage in various teacher-planned activities, both oral and written.

Teaching Suggestions

The standards and benchmarks of the Sunshine State Standards are the heart of the curriculum frameworks and reflect the efforts to reform and enhance education. The following pages contain unit teaching suggestions of sample performance descriptions for students to demonstrate achievement of benchmarks.

Technology and Writing

1. Have students summarize information in the form of outlines, written summaries, graphs, charts, and tables, using systems such as indexing, filing, and databases.
2. Have students produce written reports that demonstrate knowledge of different presentational formats for print, quantitative, and graphic information that are visually appealing and that are appropriate for the intended audience.
3. Have students integrate research notes into an electronic database, array data on an electronic spreadsheet, and use graphs to enhance writing.

Reading

1. Have students keep a journal of questions about texts read.
2. Using several prereading strategies, have students write notes about expected content, purpose, and organization of a text to be read. Then after reading the text, have students discuss which strategies were the most effective with other students in small groups.
3. Have students keep a log of materials read outside of class and use the log to identify personal preferences regarding fiction and nonfiction.
4. Have students design an effective resume on a computer in response to a job advertisement.

5. Have students maintain a portfolio as an assessment tool that illustrates growth over time.

Writing

1. Have students create a matrix to record and sort facts before writing a report on, for example, marine life in the Apalachicola Bay.

2. Have students revise word choice to add precision and clarity and to avoid repetition in an essay that compares and contrasts realism and naturalism.

3. Have students maintain a portfolio as an assessment tool that shows progress in the various drafts of specific pieces of writing.

4. Have students create a resume to be sent to a personnel office or a college registrar, using available word-processing tools to check spelling, sentences formation, and grammar.

5. With the students in a small group, have students collect information from the Internet, interpret quantitative data correctly, and construct graphs comparing corporate profits in the publishing industry with the corporate profits in the broadcast industry.

6. Have students write a letter to the governor that includes statistics to persuade him or her not to (or to) act on an issue, for example not to (or to) increase the state's speed limit.

Listening, Viewing, Speaking

1. With others in a small group, have students discuss favorite books and authors, then choose a new selection to read based on books and authors that other group members have recommended.

2. Have students watch a subtitled foreign film and discuss with other students how people from different cultures use different gestures.

Language

1. Have students role play a first meeting with other students or adults and then role play a more formal interaction in a job interview.
2. Have students recognize and appropriately use denotation and connotation in literary, informational, or technical writing.
3. Have students rewrite political documents or literary works, such as the Declaration of Independence or Hamlet's "To Be or Not to Be" soliloquy, in colloquial language to demonstrate an understanding of the concepts and principles in the document.
4. Have students read literary works by authors from different regions of America and from different socioeconomic classes and discuss with other students the various dialects of English the authors use and why they are different.
5. Have students analyze the last two State of the Union addresses and explain how analogies, imagery, and other comparisons provide insight into the speaker's motives and opinions.
6. Have students consider whether their own writing takes into account the interests and backgrounds of intended or potential readers and uses personal reflection and voice to connect with known audiences such as friends, parents, or teachers.
7. Have students use and critically analyze the effects of specific production elements on the advertising of products and then observe and report these effects on different audiences, such as senior citizens and college-age people, or different cultural groups.
8. Have students use multimedia technology to integrate pictures, text, and sound into presentations about a topic of personal interest.

Literature

1. Have students select a universal theme and then conduct a search for examples of fiction, poetry, and drama from various cultures that focus on this theme.

2. Have students rewrite a short story as a one-act play and reflect on the ways in which the content of the story changed when translated into a play.

3. Have students participate in a class project in which small groups of students research how a text is viewed according to a certain perspective (such as feminist, historical, psychoanalytical, and various cultural perspectives) and present their perspectives to the class.

4. Have students select a work that people have read for generations and research the different ways that people have interpreted it and responded to it over the years.

5. Have students read poems aloud to themselves, select a passage that is particularly compelling, and write an essay explaining how the poet uses sounds and images in the passage.

Accommodations/Modifications for Students

The following accommodations/modifications may be necessary for students with disabilities and diverse learning needs to be successful in school as well as any other placement. The specific strategies may be incorporated into the Individual Educational Plan (IEP) or 504 Plan as deemed appropriate.

Environmental Strategies

Provide preferential seating. Seat student near someone who will be helpful and understanding.
Assign a peer tutor to review information or re-explain.
Build rapport with student; schedule regular times to talk.
Reduce classroom distractions.
Increase distance between desks.
Note that student may need frequent breaks for relaxation and small talk.
Accept and treat the student as a regular member of the class. Do not point out that the student is an ESE student.
Note that student may leave class to attend the ESE support lab.
Additional accommodations may be needed.

Organizational Strategies

Help student use an assignment sheet/notebook or monthly calendar.
Allow student additional time to complete tasks/take tests.
Help student organize notebook or folder.
Help student set timelines for completion of long assignments.
Help student set time limits for assignment completion. Question student to help focus on important information.
Help highlight the main concepts in the book.
Ask student to repeat directions given.
Ask parents to structure study time. Give parents information about long-term assignments.
Provide information to ESE teachers/parents concerning assignments, due dates, and test dates.
Allow student to have an extra set of books at home and in the ESE classroom.
Additional accommodations may be needed.

Motivational Strategies

Encourage student to ask for assistance when needed.
Be aware of possible frustrating situations.
Reinforce appropriate participation in your class.
Use nonverbal communication to reinforce appropriate behavior.
Ignore nondisruptive, inappropriate behavior as much as possible.
Allow provisions for physical movement (distributing materials, running errands, etc.).
Develop and maintain a regular school/home communication system.
Encourage development and sharing of special interests.
Capitalize on student's strengths.
Provide opportunities for success in a supportive atmosphere.
Assign student to leadership roles in class or assignments.
Assign student a peer tutor/support person.
Assign student an adult volunteer or mentor.
Additional accommodations may be needed.

Presentation Strategies

Tell student the purpose of the lesson and what will be expected during the lesson (provide advance organizers).
Communicate orally and visually, and repeat as needed.
Provide copies of teacher's notes or student's notes (preferably before class starts).
Accept concrete answers; provide abstractions that student can handle.
Stress auditory/visual/kinesthetic mode of presentation.
Recap or summarize the main points of the lecture.
Use verbal cues for important ideas and to help. ("The next important idea is....")
Stand near the student when presenting information.
Cue student regularly by asking questions, giving time to think, then calling student's name.
Minimize requiring the student to read aloud in class.
Use memory devices (mnemonic aids) to help students remember facts and concepts.
Allow student to tape the class.
Additional accommodations may be needed.

Curriculum Strategies

Help provide supplementary materials that student can read.
Provide Parallel Alternative Strategies for Students (PASS) materials.
Provide partial outlines of chapters, study guides, and testing outlines.
Provide opportunities for extra drill before tests.
Reduce quantity of material (i.e., reduce spelling/vocabulary lists, reduce number of math problems, etc.).
Provide alternative assignments that do not always require writing.
Supply student with samples of work expected.
Encourage good quality of work (which involves proofreading, rewriting), not speed.
Use worksheets that are visually clear and adequately spaced. Student may not be able to copy accurately or fast enough from the board or book; make arrangements for student to get information.
Encourage the use of graph paper to align numbers.
Make specific comments to correct responses on written or verbal class work.
Allow students to have sample or practice test.
Provide all possible test items and student or teacher selects specific number. Give oral examinations and quizzes.
Provide extra assignment/test time.
Accept some homework papers dictated by the student and recorded by someone else.
Modify length of outside reading.
Provide study skills training/learning strategies.
Arrange to offer extra study time with student on specific days and times.
Allow study buddies to check spelling.
Allow for use of technology to correct spelling.
Allow access to computers for in-class writing assignments.
Allow student to have someone edit papers.
Allow student to use fact sheet/tables/charts.
Tell student in advance what questions will be asked.
Color code steps in a problem.
Provide list of steps that will help organize information and facilitate recall.
Assist in accessing taped texts.
Reduce the reading level of assignments.
Provide opportunity for student to restate assignment directions and due dates.
Additional accommodations may be needed.

Testing Modifications

Allow extended time for tests in the classroom and/or in the ESE support lab.
Provide adaptive tests in the classroom and/or in the ESE support lab (reduce amount to read, cut and paste a modified test, shorten, revise format, etc.).
Allow open book/open note tests in the classroom and/or ESE support lab.
Allow student to take tests in the ESE support lab for help with reading and directions.
Allow student to take tests in the ESE support lab with allotted time to study.
Allow student to take tests in the ESE support lab using a word bank of answers or other aid as mutually agreed.
Allow student to take tests orally in the ESE support lab.
Allow the use of calculators, dictionaries, or spell checkers on tests in the ESE support lab.
Provide alternative to testing (oral reports, making bulletin board, poster, audiotape, demonstration, all notes on chapters, etc.).
Provide enlarged copies of the answer sheets.
Allow copy of tests to be written upon and later have someone transcribe the answers.
Allow and encourage the use of a blank piece of paper to keep pace and eliminate visual distractions on the page.
Allow for use of technology to check spelling.
Provide alternate test formats for spelling/vocabulary tests.
Highlight operation signs, directions, etc.
Allow students to tape record answers to essay questions.
Use more objective items (fewer essay responses).
Give frequent short quizzes, not long exams.
Additional accommodations may be needed.

Evaluation Criteria Modifications

Student is on an individualized grading system.
Student is on a pass/fail system.
Student should be graded more on daily work and notebook than on tests (i.e., 60% daily, 25% notebook, 15% tests).
Student will have flexible time limits to extend completion of grading into next grading period.
Additional accommodations may be needed.

SAT Vocabulary Word List

Below is a list of words which occurr most frequently on the SAT.

aberrant
abstain
abstruse
accolades
acquiesce
acute
adage
admonish
adroit
adulterate
adversity
advocate
aesthetic
affable
aggressive
alienate
alleviate
alloy
allusion
aloof
altruistic
ambiguous
ambivalent
ambulatory
ameliorate
amiable
amity
anarchy
anecdote
animosity
annihilate
anonymous
antagonist
antidote
apathy
apocryphal
appease
arbitrary
arid
arrogant
articulate
ascetic
ascribe
assuage
atheist
atrophy
augment
auspicious
autocrat
aversion
babble
banal
barren
belittle
belligerent
benefactor
benevolent
benign
biased
bizarre
bland
blasphemous
blithe
blunder
bombastic
brawny
brevity
brittle
broach
bureaucracy
cacophony
cajole
callous
callow
clamor
candid
capricious
caustic
celestial
censor
censure
chaos
cherubic
chronic
circumlocutory
clemency
coalesce
coddle
coerce
cognizant
commensurate
compatible
competent
complacent
comply
comprehensive
concise
congenital
conscientious
contemplation
contempt
contend
contrite
controversy
copious
corpulent
corroborate
credulous
crescendo
cynical
dawdle
dearth
deceit
decorous
defer
definitive
degrading

delectable
demise
deplete
deplore
depravity
deprecate
derision
desiccate
desist
desolate
despondent
despot
destitute
deter
deteriorate
detest
detriment
devious
didactic
diffident
digress
diligent
dilute
diminish
din
discern
discord
discreet
discursive
disdain
disgruntled
disinterested
disparage
disparity
disperse
disrepute
dissemble
dissonant
distended
distort
distraught
diversity
divert

divulge
dogmatic
drone
dubious
duplicity
dynamic
eccentric
ecstatic
edifying
efface
effervescent
elated
elicit
elucidate
elusive
emaciated
embellish
embezzle
emend
emulate
enervate
engender
enhance
enigma
enthrall
ephemeral
epitome
equivocate
eradicate
erratic
erroneous
erudite
esoteric
euphonious
evade
evoke
exacerbate
exasperated
exemplify
exigency
exorbitant
exorcise
expedient

expedite
explicit
expunge
extol
extraneous
extravagant
extricate
extrovert
facilitate
faction
fallacious
fallible
fanatic
fastidious
felicitous
fervent
fidget
fiendish
flagrant
flaunt
fledgling
flippant
flourish
forestall
formidable
frugal
furtive
garble
garner
glut
gratuitous
gravity
grovel
guile
gullible
hackneyed
harass
hedonism
heretic
heterogeneous
hierarchy
hone
hostile

hyperbole
hypocritical
hypothesis
idiosyncrasy
illusory
immutable
impassive
impecunious
impede
imperturbable
implicit
imply
impregnable
inadvertent
incessant
incisive
incoherent
incongruous
indifferent
indolent
induce
inept
inert
infamous
infer
infiltrate
ingenuous
innate
innocuous
innovation
inquisitive
insatiable
inscrutable
insinuate
insipid
insoluble
insolvent
insurgent
intemperate
intractable
intricate
irascible
irony
irrevocable
jeopardize
labyrinth
laconic
lament
languid
laudable
lethargic
levity
listless
lofty
luminous
luxurious
malicious
mar
meander
mediocre
meticulous
minuscule
misconstrue
miser
mitigate
mobile
munificent
nefarious
novice
noxious
nuance
nullify
obese
objective
obscure
obsolete
obstinate
officious
opulent
ostentatious
pacifist
pariah
parody
parsimonious
pathetic
patronize
paucity
perfunctory
peripheral
perpetual
persevere
perspicacious
pertinent
pervade
pessimist
petty
philanthropic
philistine
pious
placate
plagiarism
platitude
plausible
pompous
ponderous
potent
pragmatic
precipitate
preclude
precocious
preeminent
premise
prestige
pretentious
prevalent
procrastinate
prodigal
prodigy
profuse
prolific
propriety
prosaic
protracted
provincial
provoke
prudent
punctual
pungent
querulous

raconteur
rancid
ratify
rational
ravenous
raze
rebuttal
recalcitrant
redundant
refute
reiterate
rejuvenate
relegate
relevant
renegade
renovate
repository
reprehensible
reproach
repudiate
repulse
rescind
resilient
resourceful
respite
restrained
retaliate
reticent
retract
reverent
rigorous
ruthless
saccharine
sagacious
savory
scanty
scrupulous
scrutinize
sentimental
sequester
serene
servile
sever
skeptical
slothful
sluggish
sobriety
solemn
solicit
solvent
somber
sophisticated
soporific
sparse
spurious
squalid
squander
stagnant
steadfast
stoic
stringent
strut
stultifying
suave
subjective
subordinate
subtle
sullen
supercilious
superficial
superfluous
surly
surmise
surreptitious
susceptible
sycophant
symmetry
synonymous
tactful
taper
tardy
taut
tedious
tentative
terminate
tirade
torpid
tranquil
trivial
turgid
unanimous
unassailable
unceremonious
unflinching
unobtrusive
unprecedented
upbraid
vacillate
vagrant
valiant
valid
variegated
venerate
venturesome
verbose
verify
versatile
viable
vibrant
vicarious
vigilant
vigorous
vilify
vindicate
virtuoso
virulent
vivacious
volatile
voluminous
voracious
vulnerable
whet
zeal
zenith

Correlation to Sunshine State Standards

Standards

1. Use and monitor own reading processes effectively to construct meaning from a range of technical, informative, and literary texts.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.	2, 3, 6	
LA.A.2.4.3	Describe and evaluate personal preferences regarding fiction and nonfiction.	2, 6	
LA.A.2.4.4	Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.	1, 2, 3	

Standards

2. Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.	1, 2, 3, 4, 6	
LA.B.1.4.2	Draft and revise writing that • is focused, purposeful, and reflects insight into the writing situation; • has an organizational pattern that provides for a logical progression of ideas; • has effective use of transitional devices that contribute to a sense of completeness; • has support that is substantial, specific, relevant, and concrete; • demonstrates a commitment to and involvement with the subject; • uses creative writing strategies as appropriate to the purpose of the paper; • demonstrates a mature command of language with precision of expression; • has varied sentence structure; and • has few, if any, convention errors in mechanics, usage, punctuation, and spelling.	1, 2, 3, 4, 6	

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Correlation to Sunshine State Standards

Standard 2 continued

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.B.1.4.3	Produce final documents that have been edited for • correct spelling; correct punctuation, including commas, colons, and common use of semicolons; • correct capitalization; • correct sentence formation; • correct instances of possessives, subject/verb agreement, instances of noun/pronoun agreement, and the intentional use of fragments for effects; and • correct formatting that appeals to readers, including appropriate use of a variety of graphics, tables, charts and illustrations in both standard and innovative forms.	4	
LA.B.2.4.2	Organize information using appropriate systems.	1, 3, 4, 6	
LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.	1, 3, 4, 5, 6	

Standards

3. Select and use appropriate speaking, listening, and viewing skills to clarify and interpret meaning in both formal and informal situations.

Benchmarks			
LA.C.1.4.3	Use effective strategies for informal and formal discussions, including listening actively and reflectively, connecting to and building on the ideas of a previous speaker, and respecting the viewpoints of others.	5	
LA.C.3.4.1	Use volume, stress, pacing, enunciation, eye contact, and gestures that meet the needs of the audience and topic.	5	
LA.C.3.4.2	Select and use a variety of speaking strategies to clarify meaning and to reflect understanding, interpretation, application, and evaluation of content, processes, or experiences (including asking relevant questions when necessary, making appropriate and meaningful comments, and making insightful observations).	5	
LA.C.3.4.3	Use details, illustrations, analogies, and visual aids to make oral presentations that inform, persuade, or entertain.	5	
LA.C.3.4.4	Apply oral communication skills to interviews, group presentations, formal presentations, and impromptu situations.	5	
LA.C.3.4.5	Develop and sustain a line of argument and provide appropriate support.	5	

Correlation to Sunshine State Standards

Standards

4. **Select and use appropriate language for effective visual, oral, and written communication.**

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.D.1.4.2	Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.	1, 3, 4, 5	
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.	1, 2, 3, 4, 5, 6	
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.	1, 2, 4, 5	

Standards

5. **Demonstrate understanding of the ways that history, culture, and setting influence language.**

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.	2, 5, 6	
LA.D.1.4.3	Understand that there are differences among various dialects of English.	2, 5, 6	
LA.D.2.4.1	Understand specific ways in which language has shaped the reaction, perceptions, and beliefs of the local, national, and global communities.	2, 5, 6	

Correlation to Sunshine State Standards

Standards

6. Demonstrate understanding and respond aesthetically and critically to literature, including fiction, nonfiction, poetry, and drama.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.E.1.4.2	Understand why certain literary works are considered classics.	6	
LA.E.1.4.5	Understand the different stylistic, thematic, and technical qualities present in the literature of different cultures and historical periods.	6	
LA.E.2.4.1	Analyze the effectiveness of complex elements of plot, such as setting, major events, problems, conflicts, and resolutions.	6	
LA.E.2.4.2	Understand the relationships between and among elements of literature, including characters, plot, setting, tone, point of view, and theme.	6	
LA.E.2.4.3	Analyze poetry for the ways in which poets inspire the reader to share emotions, such as the use of imagery, personification, and figures of speech, including simile and metaphor; and the use of sound, such as rhythm, repetition, and alliteration.	6	
LA.E.2.4.4	Understand the use of images and sounds to elicit the reader's emotions in both fiction and nonfiction.	2, 6	
LA.E.2.4.5	Analyze the relationship among author's style, literary form, and intended impact on the reader.	2, 6	
LA.E.2.4.6	Recognize and explain those elements in texts that prompt a personal response, such as connections between one's own life and the characters, events, motives, and causes of conflict in texts.	6	
LA.E.2.4.7	Examine a literary selection from several critical perspectives.	2, 6	
LA.E.2.4.8	Know that people respond differently to texts based on their background knowledge, purpose, and point of view.	2, 6	

Correlation to Sunshine State Standards

Standards

7. **Use the research and critical inquiry processes to prepare documents and oral presentations.**

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.A.2.4.6	Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.	1, 3, 4	
LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.	1, 2, 3, 5	
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.	1, 2, 3, 6	
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.	1, 2, 3, 4, 6	

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Microsoft Word 5.0. Redmond, WA: Microsoft.

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English III

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Bureau of Instructional Support and Community Services
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English III

Course No. 1001370

Bureau of Instructional Support and Community Services
Division of Public Schools and Community Education
Florida Department of Education

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English III

Course No. 1001370

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LEON COUNTY SCHOOLS

Exceptional Student Education

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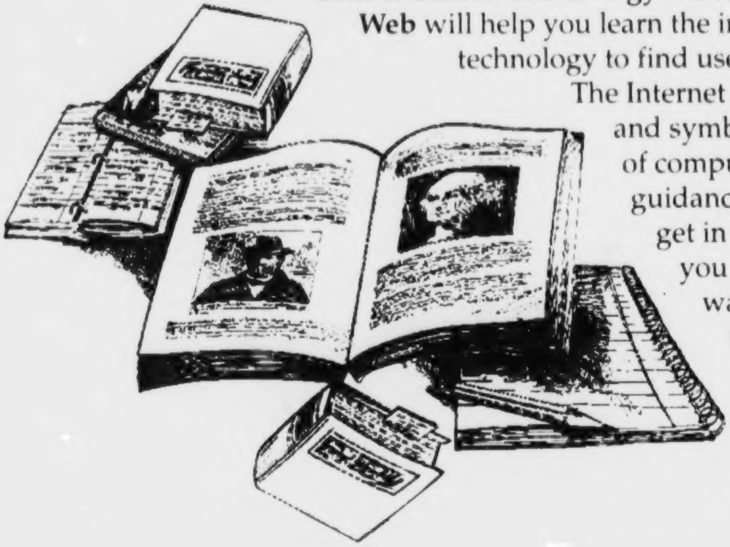
Introduction

Imagine your world without language....

No love letters, no poetry to move the soul, no debates, no magazines, no Internet, no recipes, no movies, no jokes, no song lyrics, no notes to be passed in class, no talks with your best friend, nothing to remember from one generation to another. Get the picture? Pictures are all you would get or give, plus a couple of grunts and gestures here and there.

The more fluent you are in English, the more you can make your voice heard in your communities. Think about it. English is not confined to your English classroom. It is used in your biology and math classes, in the business world, and on sports fields. It is used in your neighborhood and in your circle of friends. In fact, it is hard to think of a place where language is not used and valued. Being a persuasive writer and speaker and an astute reader and listener will enable you to vote more intelligently, speak more confidently, and be more successful. To those ends, this book is offered to address the skills you'll need to communicate effectively and to achieve these goals. You will practice and apply these communication skills and strategies to demonstrate your command of integrated technology, reading, writing, listening, viewing, speaking/language, and literature.

Unit 1: Online Technology—Using the World Wide Web will help you learn the ins and outs of using technology to find useful information. The Internet is a maze of roads and symbols to the collection of computer networks. The guidance and direction you get in this unit will help you locate what you want among the millions of destinations in this new technological galaxy.



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Unit 2: Reading—Knowledge and Understanding will not only help you understand what you read, it will help you read critically and evaluate what you read. You will learn techniques which will help you decode unfamiliar words and content. You will learn strategies which will help you read critically and evaluate what you read to make logical and informed choices.

Unit 3: Writing—Create a Research Report will take you through the steps of writing a research report. You will first choose a subject and then plan your paper's organization. Next you will write the first draft of your report which you will finish in the next unit.

Unit 4: Revising and Editing—Polish Your Research Paper will help you fine tune your research report. You will revise and edit the first draft of your research report. Then, your final draft will be rewritten into a polished paper of which you can be proud.

Unit 5: Listening, Viewing, Speaking—Send and Receive the Message will teach you skills you will need whether you are listening to a speaker, giving a formal presentation, participating in a group discussion, being interviewed, or debating an issue. It will help you use spoken language, body language, and visual aids to be an effective face-to-face communicator. You will also learn to analyze presentations to your best advantage.

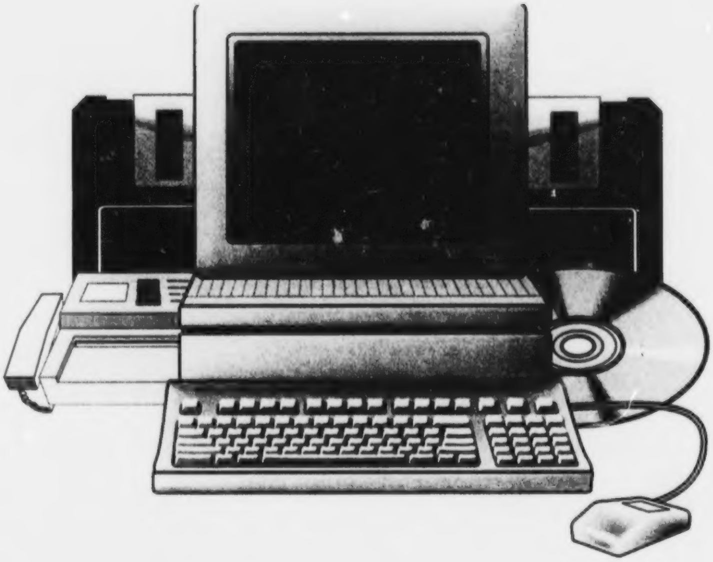
Unit 6: Literature—The Language of America will provide a tool with which to explore both foreign worlds and familiar emotions through American literature. Using this tool well takes more than just reading the words in a poem or story. You will learn how to appreciate the value of literature and how to use this to better understand people and the world in which you live.

Whether you notice it or not, each time you talk or write well about any subject or topic, you use particular words or terms. Think of a subject you know well and imagine trying to discuss it without using special terms. Think of how many words you'd have to use if you couldn't use the word *Internet* when discussing the uses of computers. Likewise, the subject of each unit in this book has its own special vocabulary. The beginning of each unit in this book has a list of essential vocabulary terms for that unit's subject. These terms are **bolded** the first time they are used in the unit's discussion. Make sure you understand each bolded term clearly before you move on in the unit.

Without a good working knowledge of these terms, the language of this book will begin to sound…well, like a foreign language.

Practice and *Application* activities have been included in each unit so you can measure your comprehension of the various skills presented. The bolded terms in the directions of each *practice* or *application* describe the skill that is being presented. The good student knows that getting a high score on these activities is only half the task. The other half is knowing why your answers were correct or incorrect. In short, use these activities to demonstrate your new-found knowledge rather than to show your ability to guess well.

Unit 1: Online Technology—Using the World Wide Web



Unit 1: Online Technology—Using the World Wide Web

Overview

At one time it was the telephone. Then it was the television. When these technological gadgets first hit the market, most people thought they would never become household items. They were just passing fancies. Nothing could have been further from the truth. The telephone and television have become so common that indeed we are surprised when we don't find both of them in someone's home.

So it was with the computer during its infancy in the 1960s. Few people had the foresight to imagine that computers would become a common and necessary part of our everyday lives. Try to imagine all computers being gone, starting with personal computers to the incredibly powerful computers that run our country's telephone systems. Imagine how our lives would change in a flash!

Computers and online technology have given us access to a wealth of materials, including articles, texts, and other documents. In the past, your research for a school project would have been limited to the contents of your local libraries. You could have gotten documents from distant libraries, but the process would have taken weeks, at least. Today you can get many research articles and books in the time it takes to get on the Internet, locate the document, download, or view it. Often, the process can be done in a matter of minutes. In this unit you will learn how to find documents you want on the Internet.

Computers and online technology have also helped us create a new mail system. In a matter of seconds you can send a message on the Internet to any other computer system that is online. You can be anywhere and read the mail, even on vacation or at the beach. Sending a letter from Florida to California over the Internet takes seconds, just a few strokes of the keys and a few clicks of a mouse, as you will learn in this unit.

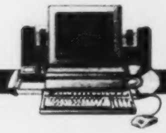
Like all technology, computers and online technology can be used for good and productive purposes or can be used to waste time. The knowledge you gain in this unit will help you operate on the information highway. What you do once you're on the Internet is up to you. Use it wisely and responsibly.

Vocabulary

Study the vocabulary words and definitions below.

Boolean wording	specific words or symbols used to narrow down a topic search on the Internet *Examples*: or, and, not, "+", and "-"
button bar	a bar with icons or pictures to click on that perform different functions
document	written information
electronic reference	the source and location of reference information obtained from the Internet or electronic means
gopher	a text-based application for finding specific information on the Internet (used for older document management systems)
Internet	a collection of computer networks to view, retrieve, or share information from around the world
Internet address	the electronic address used to access a specific site
menu	a collection of related commands or applications

MLA style	a set of written procedures from the Modern Language Association used to write papers and resources
search engine	a tool used to find specific references or web sites on the Internet
web page	a site on the Internet with its own address; may provide information or links to other sites
window	a graphic method of interacting with a computer program to open its applications



The Information Highway: A New Mode of Travel

The **Internet** is a collection of computer networks. A good way to think of this is to imagine your telephone system. From your phone, you can dial up and contact any other phone in the world. The Internet permits you to use any computer with the right program to connect with any other computer or database that is also programmed for such a connection. This connection can occur through phone lines, cable systems, or directly wired access. The Internet allows users to view, retrieve, or share information with other users around the world. The use of the Internet allows you access to information that is current, ever-changing, and not limited to resources available within the school setting. However, like the information you get from a book or other resources, information from the Internet should be checked for accuracy and appropriateness.

The Internet opens many doors to educational opportunities that were never before possible. Users can communicate with peers and/or mentors around the world. They can interview authors or witnesses to actual events and then write about the experiences. Internet users can also get up-to-date current events and contemporary literature before it comes out in printed material. The Internet also provides you with the opportunity to publish and to share your own work, as well as to collaborate on projects with people on the other side of the world.

The Internet has its own language—terms and phrases that are used to describe applications and other items common to this system. Words or phrases that are underlined are defined within this list.

Browser: A software program on an individual machine (computer) that is used to view various Internet resources. *Netscape* is an example of a web browser.

Electronic Mail (e-mail): Messages, usually text, sent from one person to another via computer. Pictures and files can be sent as attachments to be viewed by other programs. E-mail can also be sent automatically to a large number of **Internet addresses** (Mailing List).

File Transfer Protocol (FTP): A common method of moving files between two computers. FTP is a special way to logon to another Internet site for the purpose of retrieving and/or

sending files. There are many Internet sites where material or programs can be obtained by using the word *anonymous* when you login. These sites are called *anonymous* FTP servers.

Home Page (or **Homepage**): (1) The **web page** that your browser is set to use when it starts up; (2) the main web page for a business, school, organization, person; or (3) the main page of an Internet site.

Hypertext: Text (usually colored or underlined) that contains links to other **documents** or sites. Pictures can also be links to other information.

HyperText Markup Language (**HTML**): The coding language used to create hypertext documents for use on the World Wide Web (WWW). HTML files are meant to be viewed using a web browser such as *Netscape* or *Internet Explorer*.

HyperText Transport Protocol (**HTTP**): The protocol for moving hypertext (HTML) files across the Internet. *HTTP* is the beginning of a World Wide Web address written as: http://

Internet Relay Chat (**IRC**): Multiuser live chat. A chat room is an Internet site that allows you to communicate with others. It may be public or private and cover a wide range of topics. CAUTION: Be careful who you are "chatting" with as you don't know who they are.

Listserv: The most common kind of mailing list. Users can subscribe to a list and receive messages generated by other members.

Netscape: A WWW Browser and the name of a company.

Network: Two or more computers connected together so that they can share resources. When two or more networks are connected together, it is called an *internet*. Two or more networks connected for company or internal private use is called an *intranet*.

Newsgroup: A bulletin board system that allows users to post messages, ask questions, and receive responses. Newsgroups are classified by specific topics. Messages and replies remain posted for a period of time for reference.

Posting: A single message entered into a newsgroup or e-mail system.

Search Engine: A program that connects you to a database of web sites and Internet resources. Enter a topic or keyword(s) and a search engine will locate databases or listings that may contain the information you are in search of.

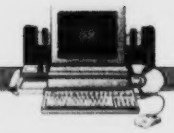
Server: A machine on a network that many users access and use to store or retrieve information. A web server houses Internet sites and shares web pages and/or files.

Transmission Control Protocol/Internet Protocol (TCP/IP): This is the protocol that defines the Internet. To be truly on the Internet, your computer must run TCP/IP software.

Telnet: The command/program used to login from one computer to another.

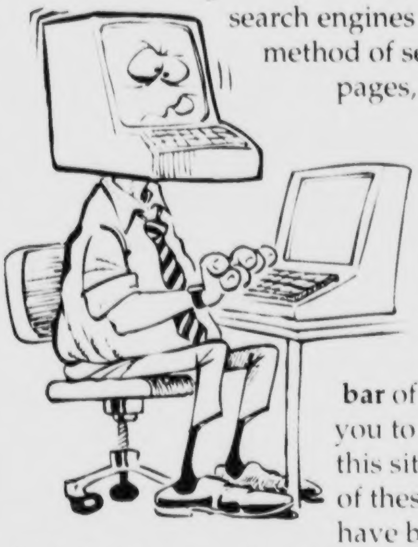
Uniform Resource Locator (URL): The standard way to give the address of any resource on the Internet that is part of the WWW. A URL looks like this: http://www.yahoo.com OR ftp://ftp.netscape.com

World Wide Web (WWW): The entire collection of Internet resources that can be accessed including text, graphics, sound files, etc., using web *browsing* software.



Search Engines: A Valuable Research Tool

The Internet gives you access to an ever-growing wealth of information. In many of your research projects, you will want to be able to search this huge bank of data and select relevant information. There is a vast amount of information available online, some of it accurate and relevant, some of it not, and you need to be able to recognize the difference.



There is really no one complete Internet reference available. Numerous search engines are available to locate specific information. Different search engines provide different results based on their method of searching. Some search for titles of web pages, others for keywords. It is helpful to try one or more different search engines to compare results and find other relevant locations. Make the task of searching with a search engine easier by dividing the process into steps.

To locate commonly used search engines, you can choose *Net Search* on the **button bar** of the *browser* **window**. This will connect you to a **menu** of search engines. Be patient, as this site can sometimes be very busy. The URLs of these search engines and other directories have been provided below. To connect to any of the following search engines below, type in the complete URL in the location line of your *browser* and then press *enter*. There are many other searches that are available, and some are tailored to specific needs such as images, phone numbers, or maps. Some of the most common search engines are as follows:

Netscape Search: http://home.netscape.com/home/internet-search.html

Infoseek Search: http://guide.infoseek.com

Lycos Search Engine: http://a2z.lycos.com

Webcrawler Searching: http://webcrawler.com/

W3 Search Engines: http://www.w3.org/pub/DataSources/WWW/Servers.html

Yahoo Internet Directory: http://www.yahoo.com/

WWW Virtual Library: http://www.w3.org/hypertext/DataSources/bySubject/Overview.html

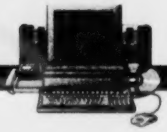
Excite: http://www.excite.com

Magellan: http://www.mckinley.com

Alta Vista: http://altavista.digital.com/

Yahooligans: http://www.yahooligans.com

WhoWhere?: http://www.whowhere.com (locates people on the Internet by name or initials)



Internet Searching and Boolean Wording: Narrowing Your Search

1. Identify a general topic or keyword. Start with a general word or topic and then get specific. (**Example:** Begin with the general topic *wars* then *Vietnam*.) Identify other terms or synonyms that can be used to describe this topic. Use a subject catalog or directory (like Yahoo) to find the general area. Online library catalogs also use Boolean operations for keyword searches.

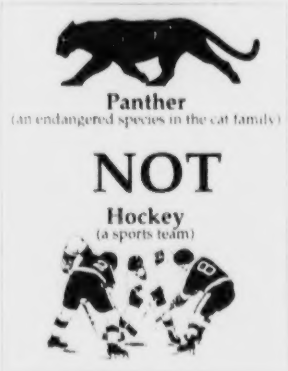
2. Use **Boolean wording** to narrow down your search.

   - To locate multiple words use AND. The AND will look for titles or keywords that contain all of the words specified. (**Example:** To find information on Florida Panthers, an endangered species, try searching for "Florida AND Panther.")

   - To locate items that may have multiple names or spellings use OR. The OR will look for titles or keywords that contain either of the words specified. (**Example:** To find information on e-mail, try searching for "email OR e-mail")

   - To eliminate unwanted references use NOT. The NOT will eliminate unwanted references that include the word you do not want. (**Example:** To find information on panthers [an endangered species, NOT the hockey team], try "panthers NOT hockey.")

   - As you get more and more specific in refining your search, use combinations of AND, OR, and NOT. (**Example:** "Florida AND Panthers NOT hockey.")


Panther
(an endangered species in the cat family)
NOT
Hockey
(a sports team)

3. Try another search engine that uses a different searching technique. Some search engines are better than others when looking for specific information or for certain types of information. Try several and compare your results. Make sure that you read the "search tips" or "help" and understand how to search using that particular search engine. Find out if the search engine uses AND, OR, and NOT or "+" and "-."

Other tips for better searches are listed below:

1. Make sure that your topic is spelled correctly.
2. Capitalize names or proper nouns.
3. Leave out common words and prepositions to narrow your search. Specific or uncommon adjectives help limit your search.
4. Check the way that the search engine you are using works. Can you limit/increase the number of "hits" or references returned? Does the search engine accept Boolean searching terms or does it use another search method?
5. Analyze your results and then refine your search. Are you getting too few or too many results? Do you need to be more specific or more general in your search? Would it make sense to use a directory or list search to narrow down your topic or search within a category?
6. Try another search engine with the same keywords.
7. Be patient. It sometimes takes time to find specific information.

Tips for Better Searches

✓ *check spelling*

✓ *capitalize names or proper nouns*

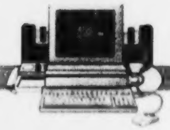
✓ *narrow your search*

✓ *check how the search engine works*

✓ *refine your search*

✓ *try another search engine*

✓ *be patient*



Practice

Browse *using a* **search engine** *and locate the* **URLs** *(Uniform Resource Locators) for the following types of sites. You can find any example that fits the following site category.*

educational: ______________________________

entertainment: ____________________________

college or university: _______________________

general reference site: ______________________

government: ______________________________

commercial: ______________________________

List the **addresses** *(URLs) for the following sites. (Use Net Search to help locate them.)*

ABC News: ________________________________

CNN: ____________________________________

State Library: _____________________________

Smithsonian: ______________________________

Sending and Receiving Electronic Mail: The Computer Postal Service

One very common and valuable use of the Internet is the sending and receiving of electronic mail or e-mail. E-mail is very similar to the kind of mail you send by way of the U.S. Postal Service. You have an address at which you receive mail, and you send mail to others at their addresses. You can send or receive a message from any computer that is online to any other computer that is online. One advantage that e-mail has over regular mail (snail mail) is speed. E-mail travels from one site to another, often in a matter of seconds. However, some mail services only send or retrieve mail at periodic intervals and may not be instantaneous.

E-mail procedures will vary depending upon the type of computer and e-mail server you use. Your teacher will make sure your computer has been set up properly. Read the steps below and the diagram on page 16 to see one way to send and receive e-mail.

1. Get on the Internet using your browser. When you are online, click on the small *envelope* icon in the bottom right-hand corner or click on *mail* under *Window* on the main menu.

2. To see a list of your messages, click on the *Inbox* icon. A list of your messages will appear in the window on the right side.

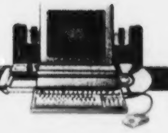
3. To see an entire *message*, click on it. The text of the message will appear in the lower window.

4. To reply to message, click the *Re: Mail* icon. This will automatically address your e-mail to the person who sent the message. If you wish to send a message to a list of people, click the *Re: All* icon.

5. Type your message in the new *window* that appears.

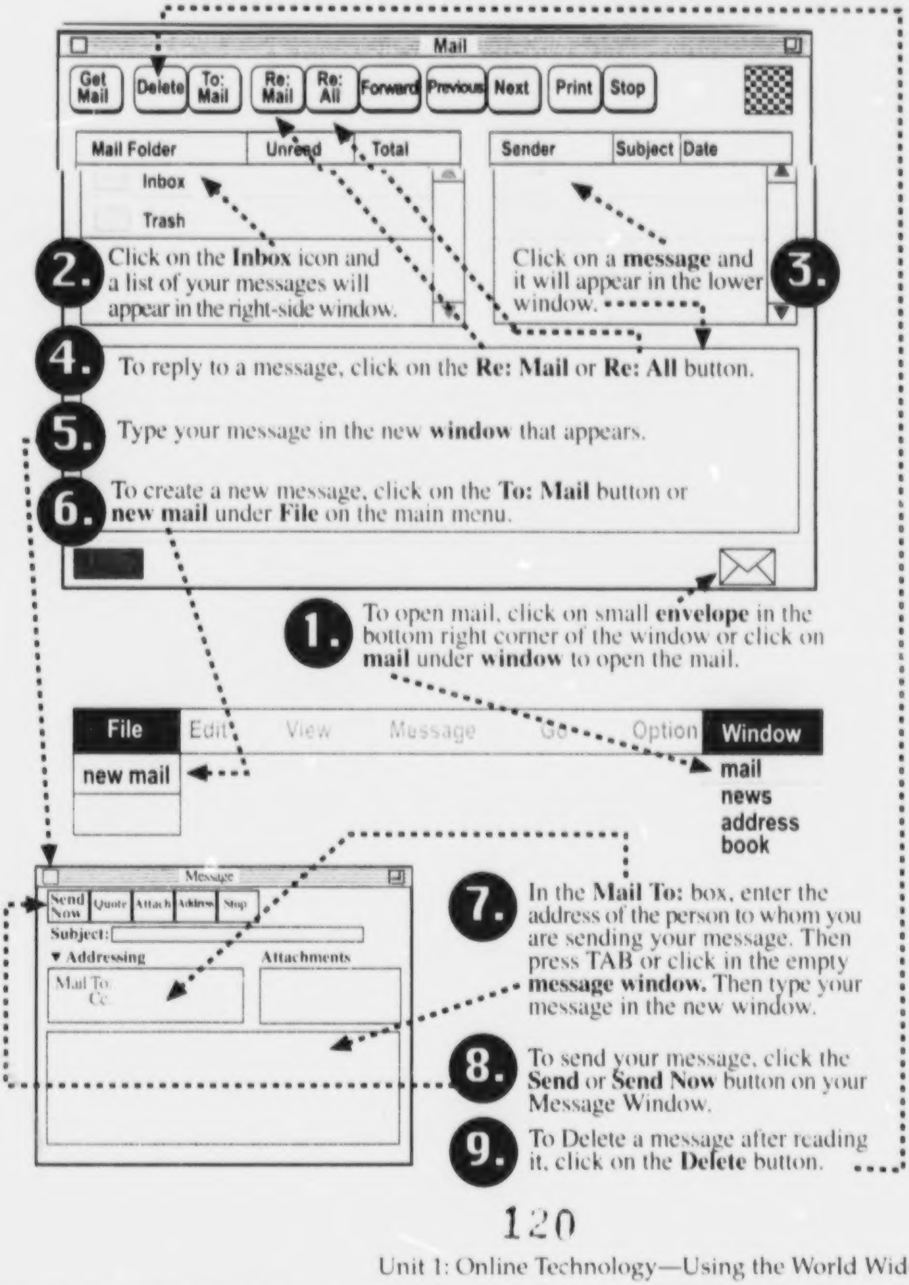
6. To create a new message, click on the *To: Mail* button or *new mail* under *File* on your button bar. A new message window will appear.

7. In the *Mail To*: box, enter the address of the person to whom you are sending your message. Then press TAB or click in the *empty message window*. Then type your message in the new window.



8. To send your message, click the *Send* or *Send Now* button on your button bar.

9. To delete a message after reading it, click on the *Delete* button on your button bar. This can also be done by clicking on a message that appears on your list of messages. (See step #2.)



Mail
Get Mail
Delete
To: Mail
Re: Mail
Re: All
Forward
Previous
Next
Print
Stop
Mail Folder
Unread
Total
Inbox
Trash
Sender
Subject
Date
File
Edit
View
Message
Go
Option
Window
new mail
mail
news
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▾ Addressing
Attachments
Mail To:
Cc:

1. To open mail, click on small **envelope** in the bottom right corner of the window or click on **mail** under **window** to open the mail.

2. Click on the **Inbox** icon and a list of your messages will appear in the right-side window.

3. Click on a **message** and it will appear in the lower window.

4. To reply to a message, click on the **Re: Mail** or **Re: All** button.

5. Type your message in the new **window** that appears.

6. To create a new message, click on the **To: Mail** button or **new mail** under **File** on the main menu.

7. In the **Mail To:** box, enter the address of the person to whom you are sending your message. Then press TAB or click in the empty **message window.** Then type your message in the new window.

8. To send your message, click the **Send** or **Send Now** button on your Message Window.

9. To Delete a message after reading it, click on the **Delete** button.

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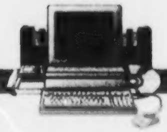


Practice

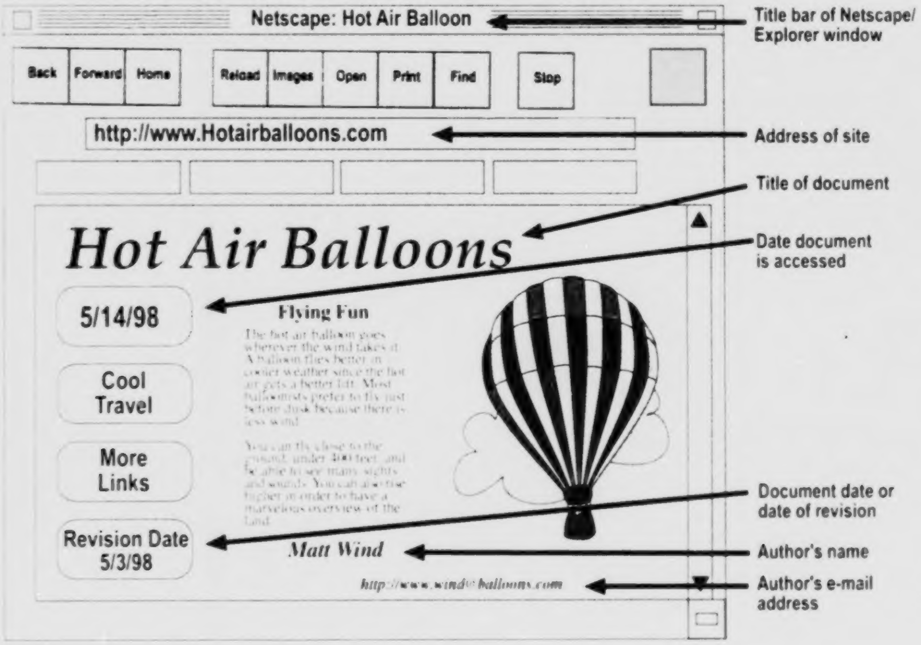
Get on the Internet using a browser and establish an **e-mail** *account if you don't already have one.*

What is your e-mail address? ______________________________

As soon as your account is active, send a short e-mail message about your class to your teacher or the student sitting next to you. Then reply to an e-mail message that you receive.

Citing Electronic References: Credit Your Internet Source

It is important to give credit for information from other sources. Internet and **electronic references** or sources are no different from other reference materials except that they are constantly changing. One of the major reasons to cite references is to be able to locate the information again. When citing a reference, it is important to obtain the following information: name(s) of authors(s), title of document, title of complete work (if available), complete address of site, and document date or latest revision.


Netscape: Hot Air Balloon
Title bar of Netscape/ Explorer window
Back
Forward
Home
Reload
Images
Open
Print
Find
Stop
http://www.Hotairballoons.com
Address of site
Title of document
Hot Air Balloons
Date document is accessed
5/14/98
Flying Fun
Cool Travel
More Links
Document date or date of revision
Revision Date 5/3/98
Matt Wind
Author's name
http://www.wind@balloons.com
Author's e-mail address

The **MLA (Modern Language Association) style** for citations of electronic resources is very similar to that for nonelectronic resources. It should include all applicable information from the resource. Document titles should be enclosed in quotation marks, and complete titles should be in italics or underlined. The Internet is not a permanent or static resource, so it is very important to include the date you accessed or received the information and the date of the last revision. It is also helpful if you set your web browser to print the title, address, and date on pages that are printed out for reference and to print e-mails or listservs that are used.

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The following order is used when citing an Internet reference:

> Last name of Author, First name of Author. Title of Document. Title of Entire Work (if applicable). Version, if applicable. Document date or revision date (if different from access date). Complete Internet address including path (date of access).

Other types of references, like Telnet, **gopher**, or FTP use the same or similar formats. Most of the references used in the classroom will probably be of the following types:

World Wide Web Sites

Last name, First name. "Title of document." Complete title of site. Document or revision date (if different from date accessed). Complete Internet address (date accessed).

> Walker, Janice. "Walker/ACW Style Sheet." December 1996. http://www.cas.usf.edu/english/walker/mla.html (13 March 1997).

E-mail, Listserv, and Newsgroup Citations

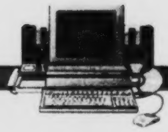
Last name, First name. Subject of posting or mail. Address or type of communication if personal e-mail (date of access).

> Gates, Bill. "Where do you want to go today?" Personal e-mail. (1 August 1997).
>
> Smith, Mary. "Welcome to Think Quest." majordomo@advanced.org (31 December 1996).

CD-ROM References

Last name, First name. "Title of article." Complete title. Version. Copyright date.

> Winsberg, Morton D. "Florida Weather." Atlas of Florida. 1994.

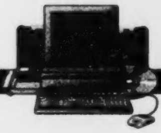


FTP (File Transfer Protocol) Site

Last name, First name. "Title." Document date. Complete Internet address (access date).

Wentworth Publishing Co. "ERIC - Language Arts Lesson Plans." 7 May 1997. ftp://ftp.wentworth.com/wentworth/(29 June 1997).

Classroom-Connect/Lessons/NEW/21-ERIC-Plans/New-Lessons/Language_Arts/Abbreviate.txt (20 May 1997).



Practice

Get on the Internet using your browser to locate **specific information** *on an* **American hero** *(choose one or get a name from your teacher). In the space below, write important information such as web sites and other links to your topic. Cite* **electronic references** *using the MLA style. You may want to set your browser to print the date and address of the page on the printed document using Page Setup under the File Menu. Print the document that contains the specific information on your American hero.*

Practice

Get on the Internet and use the **newsgroup** *function of your browser (see your teacher for how to set this up) to locate a newsgroup that relates to a specific person. Read some of the postings and reply to one of the articles through e-mail or by posting a response. Set your browser to print the posting and your response.*

Application

Use your browser to locate different **web sites** *that contain information about your subject from the Practice on page 21. Make a list of the addresses for future reference ("Unit 3: Writing—Create a Research Report"). Be sure to also make a note of the* **electronic reference** *on each site.*

Unit 2: Reading—Knowledge and Understanding

Although cost is a major consideration in purchasing a skateboard, there are other important factors as well. The purpose for using a skateboard must be known If a skater plans to do plain skating, he will need a simple, straight board, but if he is doing freestyle skating, he will need a more sophisticated board

Any skater will need to buy a board which has heavy-duty tracks and the best bearings and wheels he can afford so that his skateboard will last a long time When shopping for a skateboard, a skater must shop wisely, he should select the best skateboard he can afford to fit his needs

Unit 2: Reading—Knowledge and Understanding

Overview

Some people take a dim view of reading and regard it as dreary and sleep inducing. Perhaps they haven't learned how to take a sincere interest in the material being read. Maybe they have not fully explored the reasons for reading.

There are many reasons for reading. Your purpose in school is most likely to spend time reading for knowledge. When you are finished, you may summarize the work and explain its plot or main point. You may even tell a friend that you have discovered a great story or essay. Almost without realizing it, you have gained knowledge as well as pleasure from reading.

When you *read for knowledge*, you read to take the ideas and information away with you. You may marvel as you read and discover the way that the seemingly blank mind of a baby begins to understand its world and even acquires language. You may feel awe as you read about the technology of combustion engines and how they transform fuel into energy. Likewise, you may find your heart wrenched with pain and your mind turning in thought as you read about the struggle for equality in 20th century America.

This unit will help you improve your reading skills so that when you do read, you will read efficiently and critically to gain a lasting understanding.

Vocabulary

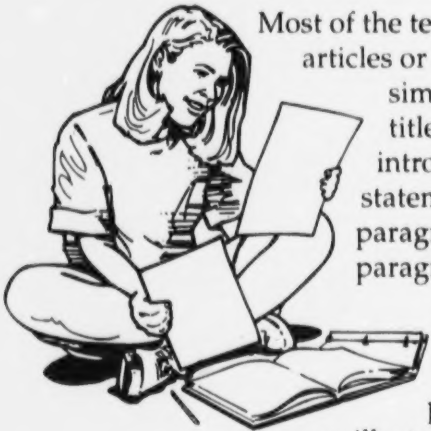
Study the vocabulary words and definitions below.

annotations	comments, notes, and explanations
deductive reasoning	reasoning from a conclusion to facts
expository essay	an essay intended to explain something
inductive reasoning	reasoning from facts to a conclusion
logic	the study of reasoning
main idea	the most important thought, concept, or notion; the point
paraphrase	reword main points and details using your own words and sentence structure
persuasive essay	an essay intended to change a reader's thought or behavior
subtopic	a part of the topic and thesis broken down into parts
summary	brief account of the main idea of a text
thesaurus	a dictionary of synonyms

thesis	the position or attitude the writer is taking on a topic
topic	the subject of written material; what the material is about
topic sentence	the sentence that tells the focus or subject of a paragraph
unabridged dictionary	the most complete of its class of a reference book of words, terms, or names arranged alphabetically with information about their pronunciations, functions, origins, meanings, and uses

Reading for Knowledge: Retain the Information

Over the years, students and educators have developed different ways to *read for knowledge*. Sometimes just beginning at the first word of a text and reading through to the last word is not enough to retain new information.



Most of the texts you read, whether they are books or articles or essays, are constructed or organized in similar ways. They all have, for example, a title. They all have an opening or introductory paragraph with a thesis statement and a closing or concluding paragraph with a concluding statement. The paragraphs in between are called *body paragraphs*, and they each have a **topic sentence** that states the **main idea** of the paragraph or what the rest of the paragraph will support, argue, discuss, or illustrate. Many texts also have headings and subheadings. These divide the text into sections and describe in a word, phrase, or clause the contents of each section.

Previewing: Get the Overall Picture

When you preview a text, you use your knowledge of how it is organized to get an overview. Think of an overview as a scan of the text to get the whole picture. You are trying to familiarize yourself with the text, to learn what it is about and what it contains.

Your scan of the text should follow a plan:

Previewing Reading Materials

1. **Read the title of the article, essay, chapter in a book, etc.** *What does the title tell you about the contents? Does the title tell you anything about the writer's attitude towards the subject?*
2. **Search for any headings or subheadings.** *How has the writer divided the main topic into subtopics?*
3. **Look for any illustrations.** *Does the illustration appear to help explain the main topic? Does the choice of illustration point you to the idea that is complex and particularly hard to understand?*
4. **Read the opening paragraph of the work.** *Does the introductory paragraph contain a thesis statement (often the last sentence in the paragraph)? Does the writer tell what his or her attitude is towards the work?*
5. **Read the first sentence of each paragraph.** *Do these sentences appear to be topic sentences? Do they tell the focus or topic of the paragraph?*
6. **Read the entire closing paragraph.** *Does the conclusion sum up the main point and subtopics of the work? Does this paragraph function as a condensed version of the work?*

This process will give you an overview of the reading. You are becoming familiar with the text. You are learning what the **topic, thesis**, and **subtopics** of the reading are and how these are organized. Another way to see this process is to think of it as laying out the skeleton or the bare bones of the text. Later, you will add the details.

The *topic* is the subject of the reading or what the material is about. The *thesis* is the position or opinion the reading will take on the topic or subject. The rest of the essay will attempt to explain or persuade you that this position or opinion is valid. The *subtopics* are the way the thesis has been broken down into parts. Each subtopic will serve as the main idea of a paragraph or section of the essay.

If the topic of an essay is *racism*, the thesis will present a position on this subject. The thesis may be *that racism is a prejudice caused by unfounded fear of those unlike ourselves*. In this essay on racism, the subtopics may include (1) whom we consider to be unlike ourselves; (2) why we fear those unlike ourselves; and (3) how we can overcome the fear.

Here are the topic, thesis, and subtopics presented in a chart:

Topic, Thesis, and Subtopics

topic: *(the subject of the essay)*	racism
thesis: *(what the writer is going to say or argue about the topic)*	Racism is a prejudice caused by unfounded fear of those unlike ourselves.
subtopics: *(how the writer has broken down his thesis)*	(1) whom we consider to be unlike ourselves (2) why we fear those unlike ourselves (3) how we can overcome the fear

Previewing also helps you discover the writer's purpose: Is the writer attempting to explain something? To argue something? To describe something? To entertain? Knowing the writer's purpose, thesis, and subtopics helps you to organize and interpret information and ideas right from the start, so you read more efficiently.

Application

Choose a **nonfiction** *essay, article, or chapter that you want or need to read for knowledge for one of your classes.* **Preview** *the article by answering the questions below.*

1. Read the title.

   What is the *general subject* of the material? ____________________

   On what *specific part* of the general subject will the material focus?

   ____

   Does the title tell you how the *author feels* about the subject? If so, explain.

   ____

   ____

2. Skim through the selection, looking for chapter titles, headings, subheadings, etc.

   How is the material divided? (If it is a chapter or article, skim for headings and subheadings.)

   ____

   What do these divisions tell you about the content of the article?

   ____

   ____

3. Look at the illustrations.

   What do they tell you about the subject? ____________________

   ____

4. Read the opening paragraph.

How does the author feel about the subject? ________________

____

____

Is he or she presenting an explanation or making an argument? (Explain how you can tell.)

____

____

If you find a thesis statement, underline it, or place an adhesive note by it.

____

____

5. Read the first sentence of each body paragraph, looking for the topic or focus of each paragraph.

What is the topic or focus of each paragraph? ________________

____

____

____

____

6. Read the closing paragraph. What conclusions does the author draw about the subject?

____

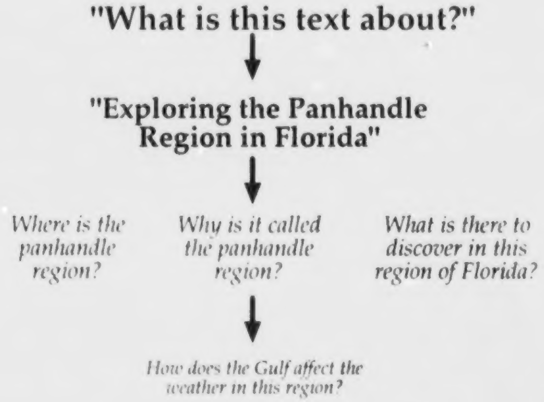
____

Asking Questions: Organize Your Search

Now that you have gained an overview of your reading, you are ready to ask questions about the reading. Begin forming and asking the questions you think the text will answer. Since you have gotten a bare-bones outline of the text, you can ask specific questions. A question such as, "What is this text about?" will not help you organize your reading. You want to be as specific as possible, so you can find specific answers in your reading. For example, imagine that you are reading an article entitled "Exploring the Panhandle Region in Florida." You might ask the following questions: Where is the panhandle region? Why is it called *the panhandle region*? What is there to discover in this region of Florida?

Next, read the subheadings or topic sentences to form more in-depth questions. For example, if a subheading or topic sentence or paragraph focus were the *influence of the Gulf on the weather of the Panhandle region*, you would ask the question, "How does the Gulf affect the weather in this region?"

You are now ready to use your reading to look for answers to these well-formed questions. Keep a copy of these questions close by as you read. Refer to them to keep them fresh in your mind.


"What is this text about?"
"Exploring the Panhandle Region in Florida"
Where is the panhandle region?
Why is it called the panhandle region?
What is there to discover in this region of Florida?
How does the Gulf affect the weather in this region?

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Application

Use the **nonfiction** *essay, article, or chapter that you have already previewed in the Application on pages 34-35. Ask* **questions** *of the article by following the directions below.*

1. What is the title? ________________________________

   Based on the title, what questions do you think the reading answers?

   ____

   ____

   ____

2. What is the thesis statement presented in the opening paragraph?

   ____

   ____

   Turn the thesis statement into a question. For example, if the thesis statement is, *Racism is a prejudice caused by unfounded fear of those unlike ourselves*, your question would be, "How does unfounded fear of those unlike ourselves cause racism?"

   ____

   ____

   ____

   ____

3. What are the subheadings or topic sentences of your reading?

Turn each subheading or topic sentence into a question. For example, if in the essay on racism there was a subheading that read, *Overcoming the Fear of Others through Education*, you would ask, "How can education help us overcome the fear of others who are unlike ourselves?"

Actively Reading: Mark Key Points and Look for Answers

As you read, you look for answers to the questions you have developed. This process of asking questions and then looking for answers as you read will help you remember your reading.

The more actively you read, the more you will gain from your reading. There are many ways to read actively. Previewing and asking questions about the text are active ways to read. Two other important ways to read actively include the following:

- underlining key words and phrases in the text so you can easily locate them
- annotating your reading or writing comments in the margins

Underlining, Circling, and Highlighting: Emphasize Key Words and Phrases

Underlining, circling, or highlighting a word, phrase, or clause is a way of marking key language and important points in your reading. Unfortunately, underlining is misused by many readers. Many readers underline far too much. They underline whole passages and paragraphs. Some readers underline so much that the text is practically covered in yellow "highlighter." This misuse of underlining or marking the text occurs because they don't really understand the purpose of underlining, circling, and highlighting.

It is not permissible for you to make marks in certain books, such as school textbooks or library books, but you can make photocopies of pages for marking with margin notes, underlining, highlighting or other forms of notation, or you can use adhesive notes to mark important passages and make notes.

Underlining should be done to remind you of what is especially important within the text. There are three kinds of text you should underline: (1) important statements, (2) key terms and their definitions, and (3) helpful examples.

- Underline key words or phrases in the *big statements* in your reading. These include *topic sentences and sentences that sum up or make important claims or points.*

When you underline topic sentences, you set up a flag that waves to you as you reread. It says: "If you are looking for the paragraph that discusses this idea or subtopic, it is right here!" Take, for example, a topic sentence that could appear in the essay on racism used as an example above: "One reason why we fear those unlike ourselves is because we are narcissistic: we want to see ourselves in others and fear that if we cannot see ourselves in others, then our reflection has faded." This would be an important point in the essay and the reader should mark it or flag it, so he or she can quickly find it. However, it is a long sentence. Mark only those words or phrases you need in order to catch the point of a sentence or passage. Generally, you should mark only nouns that identify key ideas or the subject of the sentence and the part of the predicate or verb that develops those nouns. So, for example, the topic sentence above should be underlined or marked as follows:

> One reason why we fear those unlike ourselves is because we are narcissistic: we want to see ourselves in others and fear that if we cannot see ourselves in others, then our reflection has faded.

If this reason had been included in the essay's thesis statement and you had underlined it there, then you could simplify your underlining of this sentence.

> One reason why we fear those unlike ourselves is because we are narcissistic: we want to see ourselves in others and fear that if we cannot see ourselves in others, then our reflection has faded.

From the underlining above, you would be able to find when you return to or reread this essay that here is the paragraph that discusses *narcissism* as a *reason* for our fear of those *unlike* ourselves. So, underline only as much as you need in order to remind yourself where an important sentence, paragraph, or passage is located and what it is about.

- Underline *key terms or concepts and their definitions.*

When you underline key terms and their definitions, you throw up a flag to help you locate information and ideas you may need in the future. How many times have you come across a term in a textbook that had been defined a page or so before? Did you have to hunt for the definition? Well, if you had marked it, you could scan only those parts that had been underlined and save yourself valuable time.

A good method for marking these is to circle a key term and underline its definition. Again, mark as few words as possible.

> Exposition is a kind of writing that explains something to readers through the use of facts, ideas, and analysis.

Five words are underlined to define the term exposition. In the above example, 19 words have been reduced to six. That is a good use of underlining and marking your reading.

- Underline the key words in an *example or illustration that clarifies a difficult concept.*

For many of us, examples help us understand difficult or complex ideas or concepts. When you find an example you would like to consult in order to refresh your memory about a concept, mark only its key words or phrases. An alternative to this method is to draw a line vertically along the passage in the margin of the page or to place a small adhesive note in the margin. Whatever method you use, remember: Your marks should help you easily find the example should you need to reread it.

Practice

Underline the **important statements**, *and* **key terms** *and their* **definitions** *in the paragraphs below. In addition, mark* **key words** *or* **phrases** *in an example or illustration that clarifies a difficult concept. Mark as few words as possible.*

1. When we think about communication, we may think only about verbal communication. Verbal communication uses the written or spoken word. Talk on the phone or write a letter and you are verbally communicating. Communication also includes nonverbal communication. Two friends may not talk for many minutes while sitting across from one another during lunch. They communicate nonverbally through the relaxed look on their faces and constant eye contact they make with one another. They are communicating to one another without actually talking. Silently, they are saying to one another, "I like you," and "I can be myself when I'm with you."

2. Drug misuse describes taking a drug for the correct purpose but not following the instructions written on the package or given by the doctor or pharmacist. If the package or prescription says to take a drug every six hours and someone takes the drug every four hours, that is called drug misuse. If the safe dosage for a drug is one pill or tablet and someone takes two pills or tablets, that is also called drug misuse. Drug abuse describes the taking of a drug for something other than medical purposes. Using alcohol or cocaine to change the way we feel is an example of drug abuse. Taking a drug in a way that can hurt a person's health is also an example of drug abuse.

3. Three of the most poisonous and harmful ingredients in cigarettes are nicotine, tar, and carbon monoxide. Nicotine cuts down the flow of blood in the body. Consequently, the body becomes starved for the oxygen carried by blood. The heart pumps harder to try to get more blood and oxygen to the different parts of the body. Nicotine also raises the smoker's blood pressure. The tar in tobacco is brown and sticky—it is similar to the tar used to cover roads and roofs. The sticky mass coats the smoker's lungs. Tar is a cancer-causing substance. Carbon monoxide is a poisonous gas. It robs the blood cells of oxygen. Smokers are actually choking their body as they inhale smoke. The body will stay short of oxygen for up to six hours after a person smokes a cigarette.

Application

Underline *the article, essay, or chapter you have already* **previewed** *and* **read**. *If it is in a school textbook or library book, you should make a photocopy for underlining purposes. Underline* **important statements**, **key terms** *and their* **definitions**, *and* **examples** *or* **illustrations** *that clarify a difficult concept. Mark as few words as possible.*

Annotations: Putting Your Comments and Marks on the Page

Annotations are the comments you write in the margins of a text. Similar to underlining, annotating indicates places in the text so you can find them quickly. Annotating also has other benefits. When you write comments in the margins, you are, in a way, having a dialogue with the text. Therefore, annotating is a good way to read actively and stay alert and interested. Again, sticky notes with your comments may be applied to the pages in library books or school textbooks. The following are the types of comments you should include in your annotations:

- Annotate to clarify or interpret a passage and to show what a passage says.

In this type of annotation, you sum up or make clear to yourself a passage in as few words as possible. This type of annotation provides many benefits. First, you put the meaning of the passage into your own words, and thus make sure that you understand the passage. Secondly, annotating permits you to condense longer passages into just a few words.

- Annotate to show what a passage does.

In this type of annotation, you describe the function of a paragraph or passage. It answers the following questions: Does it state the text's thesis or one of its subtopics? Does it define a concept or term? Does it argue a point? Does it explain an idea or offer instruction? Does it offer an example or illustration?

- Annotate to express your opinion or ask questions.

In this type of annotation, you express your own thinking on a paragraph or passage. Do not restrict your responses in any way. These are your comments—they are not to be judged as true or false, valid or invalid. Your responses may include answers to the following questions: Do you agree or disagree with a statement or opinion? Does the reading make you ask a question? Can you think of another example that supports or counters a point?

Annotating: Develop Your Own System

As you do more and more annotating of your reading, allow yourself to develop a system that works for you. For example, you may organize your annotations by putting your interpretations and descriptions of passages in the left-side margins. Your own responses to the passages would then go in the right-side margins.

Study the example below and a reader's reaction to it.

true stories

The roots of African-American literature go all the way back to the days of slavery. Even though it was against the law in some places to teach slaves how to read or write, many slaves did become literate and they wrote their stories in what we now call "slave narratives." These true stories, written or told to others by people who had actually lived in slavery, helped galvanize the rest of the country against the slave-holding states. These slave narratives show the courage of many slaves, their strong intellect, and their willingness to do anything to stop slavery.

thesis

topic

One of the most powerful of the slave narratives was written by a woman named Harriett Jacobs. She lived in Edenton, North Carolina, and was owned by a doctor who tried to get her to go against her own morals. Rather than continue to be his slave and suffer from his constant pressure, she hid in a tiny garrett built into her grandmother's house. After hiding for seven years in a room that was not even big enough for her to stand in, she finally ran away to the north. But even in the north, she was not safe because of a law called the Fugitive Slave Law, which made it against the law to protect a runaway slave even in the so-called Free States. She wrote a book to try to convince people of the evils of this law and the horrors of slavery.

Escape!

on the coast (!)

7 years

Did she ever get caught?

her book

topic

Her book, entitled *Incidents in the Life of a Slave Girl*, as well as many other slave narratives show us that slaves and former slaves were often very intelligent and could be great writers if they were given the opportunity. Harriett Jacobs explains her situation with heart-breaking realism. She is also a good judge of character, and she knew better than to trust the doctor when he tried to trick her into doing his will. In addition, she understood the legal system of the times, and she knew that she had to convince people of the north that they were just as wrong as the southerners as long as they continued to uphold the Fugitive Slave Law.

Knows people and legal system

How did she get to be a great writer?

Did she convince them?

liberty or death

In her book, Jacobs shows that she would rather hide in a tiny little garrett away from family and friends than be someone else's slave. She showed how important freedom of choice was by refusing to go back to a life of servitude. She showed that she would rather give up her life than live as a slave, even though she says she was not badly treated.

I agree

seeds of African-Amer lit

African-American literature has come a long way since the days of slavery. There are now many well known and accomplished African-American poets, playwrights, novelists, and screenwriters. But looking back, one can see the seeds of much of their writing in these narratives. Even today, the slave narratives help us to remember a time of hardship for many people and to honor their courage and wisdom.

like Maya Angelou

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Application

Annotate *the article, essay, or chapter you have already previewed and read. Fill up the margins with* **interpretations**, **descriptions**, *and* **personal responses**.

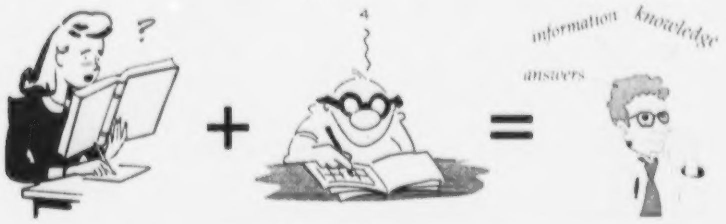
Answering Questions: Get the Most from Your Reading

When you have finished reading and marking key points, you can begin answering your original questions. You may find after reading that there are questions you should add, delete, or change. When you are satisfied with your questions, answer them. As you go through the process of actually answering your questions, you are helping to plant the information from your reading into your mind.

You may think it is a waste of time to actually *write out* the answers to the questions you have developed. It may seem as if just saying the answers to yourself is enough. However, you are more likely to remember your answers if you put them on paper.

When you actually go through the process of answering your questions, you are making the information a part of your working knowledge. One of the main reasons we forget what we've read is because we have never really made it a part of our memory. We often ask our memories to hold onto things that we haven't yet fully grasped. If you carry a letter very loosely in your fingers on a very windy day, the letter will most likely drop and blow away. So it is with things we read—they will drop easily from our minds if we never really get a good grasp of them. Using your reading to answer your list of questions is a good way to secure the information in your mind.

reading and marking key points + answering original questions = planting the information from the reading into your mind



When you actually go through the process of answering your question, you are making the information a part of your working knowledge.

Application

Answer the questions you developed in the Application on pages 37-38, noting the following:

1. After your careful, close reading, if you find a question which you decide should be changed, change it, and then answer it.
2. If you find that one of your questions was not answered in the text, delete it.
3. If you find that a question you didn't originally develop should be asked and answered, develop the question and answer it.

Rereading: Review to Remember

Another reading method that builds on previewing and answering questions about the material is to read your material more than once. This process involves a brief scan of the text followed by a complete reading. Questions that arise from the complete reading are then answered during the rereading stage. This method can be especially useful when you are reviewing material that you've already studied. Here are the steps to follow when using the *rereading* method:

- Preview the material as before, reading the title, subheadings (if there are any), topic sentences, and perhaps even the conclusion.
- Next, read the article from the first word to the last.
- Then write down what you think you learned from the article. You will most likely discover that you have bits and pieces of information. You may also have questions about how all those bits and pieces fit together.
- Now, write down questions you've formed from trying to remember what you learned.
- The last step is to go back and answer your questions, making sure all the information is accurate.

1 preview the material

2 read the entire article

3 write down things learned from article

4 write down questions

5 go back and answer questions, making sure all the information is accurate

Application

Read the following article, being sure to use all the steps of the **rereading method**.

Renter's Insurance Is a Sign of Responsibility

by Kitty Gretsch

Once you finally leave Mom and Pop's house, you're free to make your own choices and to have things the way you want them. You can choose to eat pizza for breakfast and leave your clothes on the floor, or you can clean your apartment or house in the middle of the night. Unfortunately, the flip side of freedom is responsibility. At first, nothing seems more unappealing—except maybe being taken for everything you own and not having renter's insurance to cover loss or damage to your belongings.

Who needs a policy?

Most first-time renters don't realize that the typical kindly landlord only insures the basic structure from things like floods or fires. All of your beloved stuff, such as your sound system, camera, television, or computer is yours to insure.

An investment of time and money to find the right renter's insurance could save you a lot of trouble down the line if disaster sails into your life in the form of a hurricane, fire, or burglary. Some policies will even cover you if your sweet dog bites your neighbor or if, say, a friend slips and falls on your kitchen floor. Renter's insurance can pay the doctor's bill.

What to look for in a policy

It's important to know what you're getting in a renter's policy. Be sure to ask if a policy will cover your favorite things such as cameras, jewelry, and computers. Most companies include this kind of coverage in a basic renter's insurance policy, but you have to ask. Also, be sure that your insurance company will cover your belongings for replacement costs, not the current value of the used belongings. In other words, your old exercise equipment might not be worth that much at the Goodwill Store. Make sure the policy will pay for you to get something new.

Typical policies

Typical policies cover theft of personal property and personal liability for altercations that happen in your dwelling for up to $1,000. They also insure your belongings against fire damage. Expensive stuff like cameras, electronic appliances, and jewelry can be insured individually for up to $1,000 each, and computers can be insured for up to $3,000.

Is renter's insurance worth the cost? That's a decision only you can make, but if you value your belongings, it's certainly something to consider.

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Write two things you learned reading the **article** *the* **first** *time.* **Reread** *the article, and then write two things you learned the* **second** *time you read the article.*

Reading for Meaning: Recognize, Paraphrase, and Summarize

You may find that many of your reading assignments are written at a comfortable level for you. Simply by previewing, answering questions, rereading, underlining, and annotating, you will be able to read for knowledge. In some instances, however, this will not be the case. The level of a reading assignment or text may challenge you. You may find it difficult simply to understand the literal, or the ordinary, meaning of a text. Fortunately, there are ways to help you shine a revealing light on a text. Ways to find and grasp the meaning in a complex text include the following:

- *Recognizing* whether a piece of writing is meant *to explain* or *to argue* and to persuade. The structure of an **expository essay**—an essay intended to explain something—differs from the structure of a **persuasive essay**—an essay intended to change readers' thoughts or behaviors. Knowing the structure of each will help you find and recognize the bigger statements from the smaller ones.
- *Paraphrasing* a piece of writing helps you translate a text into your own words. When you **paraphrase**, you rewrite a text using your own words and sentence structure. In short, paraphrasing turns the writer's language into your own.
- *Summarizing* a piece of writing helps you recognize its main points. If you can summarize accurately, then you have grasped the writer's thoughts and put them in a shortened form.

Recognizing

Paraphrasing

Summarizing

Application

Every reader will retain more by first **reviewing** *and becoming aware of what he or she knows on the topic. For example, if you are about to read an article comparing communism and democracy, you would ask yourself some of these following questions:*

1. What do I know about communism?
2. Do I have a definition of communism?
3. Do I know of any countries that had or have a communist government?
4. What do I know about democracy?
5. Do I have a definition of democracy?
6. Do I know of any countries that had or have a democratic government?

To prepare yourself for the following discussion on exposition, persuasion, paraphrase, and summary, answer the following questions.

7. What is my definition of expository writing? ____________________

    ____

8. What examples of expository writing can I name? ______________

    ____

9. What is my definition of persuasive writing?

    ____

10. What examples of persuasive writing can I name?

    ____

11. What is my definition of a paraphrase? ______________________

    ____

12. What is the purpose of a paraphrase? ______________________________

____

13. What is my definition of a summary? ______________________________

____

14. What is the purpose of a summary? ________________________________

____

Exposition or Persuasion: To Explain or to Change

There are many types of writing you have no doubt read in your life; however, the two types you will most often read for knowledge are (1) exposition and (2) persuasion.

Exposition: Writing That Focuses on the Topic or Subject

Expository writing explains something to the reader by using facts and ideas to clarify or support the information. Another word for *expository* is "explanation." One kind of expository writing explains a topic or subject. Many school textbooks contain this type of writing. Most likely, you have read expository writing in your science, math, and composition textbooks. The purpose of these books is to instruct you in a subject of study. The first algebra or biology texts you studied introduced you to algebra or biology. They explained the basics. The algebra text explained how symbols are used to represent numbers, how to compute algebraic equations, and much more. The biology text instructed you in how living things are classified, how life reproduces and sustains itself, and much more. Advanced algebra and biology textbooks build on the instruction offered in the introductory ones.

Another kind of expository writing is the "how-to" article or book. You may have wanted to learn *how to* grow an organic garden or *how to* hit a tennis ball. How-to books may include ideas and theories. For example, a book on tennis may explain the physics of why a ball with topspin arcs over the net and then falls quickly and bounces high. Equally, it would then explain why a ball with underspin floats over the net and does not drop as quickly, after which it does not bounce very high after landing. The book would include these explanations as a way to help its instruction in *how to* hit a tennis ball.

The point to recognize and remember is that exposition does *not* attempt to change your mind or behavior—*it simply offers information and explanation.* Exposition focuses on its topic or subject. Writers of good expository writing, as you have learned in earlier English PASS books, do consider their reader. They want to choose the information, examples, and language that will help their reader understand the subject. However, the writer of expository reading only makes choices in writing in order to reveal his or her subject.

In many instances, the reader may decide to change a belief or behavior after reading expository writing. For example, after reading in a biology book that human beings function best when their bodies process oxygen efficiently, you may decide to avoid smoke-filled rooms and air-polluted cities. However, this change in your behavior would not have been the purpose of a biology textbook. It would have been, instead, an example of how you used the knowledge you gained.

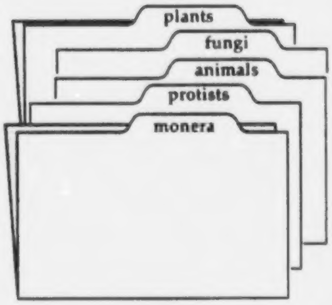
The Structure of Exposition: Organized to Explain

Being aware of the structure of expository writing will help you read more quickly and understand more fully. The structure of a piece of writing is the way in which it is organized. The structure includes the order in which the information or ideas are presented in the essay or article. It also includes the way the paragraphs are organized.

Expository writing is usually organized in a simple and direct way. The text written to explain a subject usually has its thesis in the last sentence of the introductory paragraph. The thesis usually contains a clue as to how the text is organized. The following are examples of introductory paragraphs and their thesis statements. The thesis statement has been bolded. Note that the organization of each article is expressed in its thesis statement.

> ***Article title*: "The Five Kingdoms of Living Things"**
>
> *Introductory paragraph:*
>
> All living things are divided into five major kingdoms: *plants*, *fungi*, *animals*, *protists*, and *monera*. What follows is a description of each category and the traits that place an organism in that category. Some groups of living things are so familiar that they are difficult to define. Have you ever thought of how you would define a plant? An animal? **Here are some scientific definitions of the five kingdoms of living things.**

Organization of article:



As the thesis statement suggests, each paragraph or section of this article will be devoted to one of the five kingdoms of living things. The five kingdoms are listed in the first sentence: plants, fungi, animals, protists, and monera. To grasp this article most efficiently, create a kind of mental file system in your mind. Create five files, each labeled with one of the five kingdoms. As you begin reading about each kingdom, place the information and ideas in the matching folder.

There will be occasions when you only want certain information from an article. If, for example, you were looking for a scientific definition for the protist kingdom, you would first find the thesis statement. After discovering that this article does in fact describe the protist kingdom, you would scan the article until you came to the paragraph or section focusing on this subtopic.

Often the topic sentence, or the sentence indicating the focus of a paragraph, will be the first or second sentence of a paragraph. For example, the paragraph describing the protist kingdom begins this way: "The protists are members of a kingdom that exists almost outside our awareness—they are microscopic organisms of fantastic forms and lifestyles."

The "how-to" text also usually has a straightforward structure. The thesis statement is often the last sentence in the introductory paragraph or section. Contained within the thesis statement will be a clue or phrase that tells the reader how the material is organized.

Article title: **"Changing Your Posture for Energy and Health"**

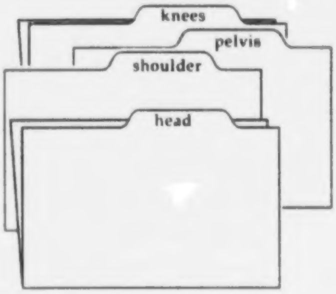
Introductory paragraph:

Most of us begin standing on our own two feet and then walking between our first and second year of life. By now you've had a great deal of practice and experience holding yourself erect so you don't fall on your nose. In fact, you've had so much practice that most likely you take the way you stand (and walk) for granted. Most people, however, do not know the correct posture to use when standing. They slump.

They let their bodies hunch to the ground, seeming to want to get a head start toward their final resting place. "So what?" you may ask. Did you know that by simply learning to use the right posture when standing (and walking), you can increase your energy and keep the muscles in your body more flexible and supple? **To correct your posture, you need to change the way you hold your head, your shoulders, your pelvis, and your knees.**

Organization of article:

As the thesis statement suggests, each paragraph or section of this article will be devoted to one of the four parts of the body integral for good posture. One paragraph or section will be devoted to holding the head, another to the shoulders, another to the pelvis, and another to the knees. Again, to gain a lasting understanding of this article, create four files, each labeled with one of the four parts of the body to be discussed.



Practice

Read each of the introductory paragraphs below. Then circle the **thesis statement** *and describe what you think is the* **organization of the article**. *Lastly, describe the best way to prepare your mind to read the* **article for lasting knowledge**. *(Hint: Remember the* **mental file system** *described on the previous page.)*

***Chapter title*: "Effects of the Industrial Revolution"**

Introductory paragraph:

Where the Industrial Revolution began is certain: It began in Great Britain. When the Industrial Revolution began is not certain; however, historians can agree that around 1750 machines began replacing people in producing goods. Other countries in the Western world followed Great Britain's shift. By the mid-1800s, Germany, the United States, and France were becoming industrialized nations. Some countries have only recently begun to shift from farming-based economies to industrial-based economies. Most industrialized nations have experienced similar changes caused by their own industrial revolutions. These changes can be grouped as economic, social, and political.

1. *Organization of article*:

2. *Mental file system for lasting knowledge of this article*:

***Article title*: "Serve Yourself: Improve Your Tennis Serve"**

Introductory paragraph:

Nearly every sport has its troubling skill. Many decent basketball players can't dribble with their off hand. Similarly, many golfers coming out of a sand trap send sand flying further than the ball. The troubling skill in tennis is, unfortunately, one of the most important ones to the game. Every point begins with a serve, and yet a quick study of the weekend hackers at your local courts will show you the ineptness of most people's service game. There are two kinds of servers in the hackers' circuit. The first kind tosses the ball and then pats it over the net. It's often the weakest hit of the game. The second kind tosses the ball in the air and tries to knock the fuzz off the ball. The ball travels faster than sound until it hits a barrier: either the net or the back fence. This serve may be the fastest hit of the game, but no matter for it only lands in the service box once or twice the entire day. And yet, the serve need not be the demon most people let it become. It can be learned if only the player breaks it down into its components and practices them: the toss, the backswing, contact, and follow-through.

3. *Organization of article*:

4. *Mental file system for lasting knowledge of this article*:

Application

Using the essay, article, or book chapter you have been reading for this unit, answer the questions below.

1. What is the thesis of the work? ______________________________

____

____

2. What does the thesis statement tell you about the way the work is organized?

____

____

____

____

3. What mental filing system should you create to read this work and remember its information and ideas?

____

____

____

____

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Persuasion: Writing That Focuses on the Reader

The persuasive essay attempts to change you in some way. It may try to change the way you *think* about an issue. For example, a writer may try to persuade you that computer courses at your school should be dropped in favor of more art courses. A persuasive essay may try to change your *behavior*. For example, it may try to persuade you to learn a foreign language or to stop watching so much television.

The persuasive essay attempts to move you by using two strategies. (1) It uses **logic** to convince us that a claim is true. (2) It also appeals to our emotions.

Logic: The Study of Reasoning

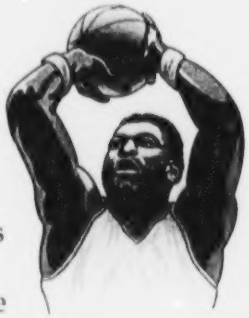
Logic is the study of reasoning. For many people, logic is one of those words and concepts they would just as soon leave to philosophers. But you have been using logic much of your life. For example, you notice that every time you ride an elevator more than 12 floors up, your ears pop. You conclude that if you ride an elevator more than 12 floors, then your ears will pop. In this example you have used a sample (all of the times you rode elevators) to draw a conclusion. Of course, you can only say that most likely your ears will pop the next time you take an elevator 12 floors. This kind of reasoning is called ***inductive reasoning***. It cannot provide you with absolute or certain conclusion. It can provide you with strong probabilities.

Besides inductive reasoning, there is another kind of reasoning: **deductive reasoning**. It begins with a pair of premises or statements.

(1) Michael Jordan is a basketball player.

(2) Basketball players are athletes.

(3) *Therefore, Michael Jordan is an athlete.*



This kind of structure is know as a *syllogism*. It consists of three statements: two premises or assumptions and a conclusion. The conclusion will be either true or false depending upon the two premises.

Here is this syllogism again, but this time letters have been added to help you understand the way this kind of reasoning works.

A = **B**
(1) (Michael Jordan) is a (basketball player).

B = **C**
(2) (Basketball players) are (athletes).

A = **C**
(3) *Therefore, (Michael Jordan) is an (athlete).*

If A = B, and B = C, then A = C.

Knowing how inductive and deductive reasoning work will help you follow an argument. Recognizing inductive and deductive reasoning at work in an essay, you will be able to sort the pieces of an argument.

Appealing to Emotions: Move the Reader

No matter how sound the reasoning is in an argument, people may not be persuaded by a writer's claim: That is why a persuasive essay also must appeal to our emotions. A good example of the way appeals to our emotions work can be seen in a popular television commercial. In this commercial, a man stands surrounded by children who look starved. Any viewer would be hard pressed not to be touched by this scene. Imagine the difference if this commercial simply presented the man alone. He describes, but does not show, this scene. He explains that for pennies a day a child can be spared from starvation. Would you be moved? Which commercial would persuade you?

An essay about cities that expected great returns for having hosted the Olympics might include a description of areas of the cities that were supposed to gain new life but have never been improved. The description might illustrate boarded-up buildings, dangerous school buildings, and interviews with angry hotel owners.

Similarly, the essay proving that Michael Jordan is an athlete may include descriptions of Michael when he was making difficult shots. Perhaps his coach has been interviewed and offered testimony about Michael's contribution to the sport of basketball.

Many appeals to the readers' emotions are valid and responsible. Think of the powerful imagery in Martin Luther King, Jr.'s speech, *I Have a Dream*. Some, on the other hand, may exploit our emotions. An essay arguing that more bus routes should be added would be using unfair emotional appeal if it mentioned horrific car accidents to drivers whose areas were not serviced by bus routes.

When you read a persuasive essay, make a mental file for emotional appeal. Whether it is fair or exploitative, you will want to examine it separately and not let it blind you from the logical argument of the essay.

Following is an essay that combines both logic and emotional appeal. Notice that the first few words are familiar words to almost all Americans and help to create a feeling of shared community. The writer then uses a statistic to make her point and follows it with a personal account of her own experience. Then at the end she reiterates or restates her thesis statement. This kind of essay is often referred to as a personal essay because it tells about a situation or event from one particular person's perspective.

Unavailability of Health Care Is Sickening

by Kitty Gretsch

Life, liberty, and the pursuit of happiness—in this country we assume these are basic rights, but recently I've learned how none of these things matter unless, first, I have my health. Reportedly, there are 48,610 uninsured people in the county where I live and many more who are underinsured. As a free-lance writer, I'm one of those who has no health insurance. Health care should be another of our basic rights, and it should be available to all.

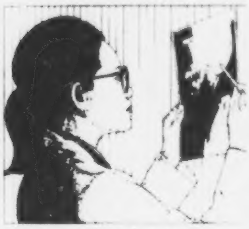
Many artists, writers, and self-employed people I know are in the same position as I am. We often talk about how scary it is not to have insurance. In Florida, 75 percent of the uninsured are employed but earn low wages. One member of my circle of friends died this year, in part because he had no health insurance. He feared going to the doctor, knowing his chest pain would be a hugely expensive ordeal.

This is going to be expensive, very expensive.

Lucky for me, my general practitioner found a way to offer me health care when I had no health insurance during college. She and her staff let me pay in installments for appointments, and they even supplied me with coupons for generic medicines. I am a worrier, and the peace of mind this afforded me helped me stay healthy.

One of my scariest times as an uninsured person occurred last fall when I discovered mysterious lumps in my neck and arms. Because I am a cancer survivor, my doctor and I are always wary. My doctor felt I needed to see a specialist, but she was concerned about the cost.

"This is going to be expensive," she told me. "Very expensive." She scheduled me for tests at a local hospital that afternoon. But once I got there, I couldn't even get in. No one else was in the huge waiting room, but I was informed that hospital policy forbade them to see me until I showed proof of insurance or the ability to pay up front. All I needed was admittance on an outpatient basis for blood work and an X-ray, and these services totaled more than $100.


reading the x-ray

As it happened, I had a check in my pocket for some freelance writing, but I was still $20 short. So I sat alone in that cavern of a room as some talk show barked down at me from a wall monitor for half an hour as I called friends and family for help. Finally, my mom came through with the cash.

It takes luck to get help outside the system.

My tests came back negative and the X-ray clear, but the lumps got larger and appeared in more places. I couldn't stop worrying. My doctor contacted a health network for indigent patients, but months passed and we heard nothing. My lumps grew bigger still.

Eventually, a friend of mine helped me find a hematologist-oncologist who sees people who have very little money. The doctor's staff readily agreed to set up a payment plan. They never suggested I should have gone without treatment.

> He and his physician's assistant put an end to my months of anxiety when they explained the lumps in my neck and arms were normal lymph nodes, possibly swollen from excessive amounts of caffeine. I started drinking more water and less coffee. Ironically, even though I had the lumps for more than eight months, they disappeared within two weeks. My visit to this doctor and his expert staff brought me a long-missed sense of well-being.
>
> Of course, I'm grateful for loving friends and family and for a sensitive medical community. And I have been just plain lucky. But what happens next time? Will my luck run out? And what about others who haven't been able to get medical attention?
>
> Without some kind of universal health care policy, too many of us are at risk.

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Now, that you've read the essay once, go back and reread it. Did you confuse any words the first time you read it? For instance, did you read "country" instead of "county" in the first paragraph? What did you learn about the writer? Did her conversational style of writing help you sympathize with her situation? Were there any words that you needed to look up in the dictionary?

Persuasion: Organized to Change the Reader

Like the expository essay, the persuasive essay has its own structure or organizing plan. And, like the expository essay, the persuasive essay often contains its thesis statement at the end of the introductory paragraph. However, on occasion, a writer chooses not to present the thesis at the front of the essay. Sometimes it may appear in the last third of the essay. If you don't find it in the introductory paragraph or even second paragraph, then look towards the end of the essay.

The thesis statement of the persuasive essay is unique. The following are a sampling of thesis statements from persuasive essays. What do you notice about them?

> **Thesis:** School uniforms should be mandatory because they promote equality on the school grounds.

Thesis: School uniforms should not be required because they stifle individuality.

Thesis: Universal health care should be made available to everyone.

Thesis: High school students should not be allowed to work because it teaches them to be adults before their time.

Thesis: High school students should be encouraged to seek part-time employment because work helps young people learn responsibility.

Thesis: Our school district should not go to a year-round system because the summer is a time for families.

The persuasive thesis usually makes a forceful statement. Notice that the language contains *shoulds* and *should nots*, although this is not always the case. Some of these thesis statements also contain a *because* clause. The statement includes the reason for the claim.

After the introductory paragraph or section, many persuasive essays address opposing arguments. For example, the thesis listed above supporting school uniforms would raise and argue against the notion that wearing uniforms takes away individuality. Similarly, the thesis on year-round schooling would raise and argue against the notion that students forget much of their learning during the long summer vacation. During this section of the essay, the writer refutes the logic of the opposition. The writer may show that the inductive or deductive reasoning used by the opposition is not valid or not true.

After doing away with opposing arguments, the essay presents evidence in its favor. So, for example, the thesis on supporting school uniforms would present studies that show there is less violence in schools with uniforms. The essay against year-round schooling would present evidence that students need long breaks to refresh their minds. During this section of the essay, the writer uses deductive and/or inductive reasoning to make the case.

The more you are able to predict the organization and content of an essay, the more you will be able to set up a mental filing system and collect the information and ideas.

Practice

Read the two brief essays below. Decide which essay is **expository** *and intended only to offer information or instruction, and which essay presents an* **argument and persuasion** *intended to change your opinion or behavior. Write your conclusion on a separate sheet of paper and list the* **evidence** *from each essay that supports your conclusion. For example, does the writer of the persuasive essay use inductive or deductive reasoning? Is there an appeal to the emotions? Does the writer of the expository essay focus on the topic and not attempt to change the reader?*

Essay #1

Real Rebels Don't Smoke

According to officials at the U.S. Food and Drug Administration, almost 3,000 children and adolescents become regular smokers every day. At least one in three of those smokers will die prematurely of a smoking-related disease. But even though they know the health risks, young people continue to light up. Many of them say they'll be able to quit later, but the truth is that the longer you smoke, the more difficult it is to quit. In one study, 75 percent of teen smokers were shown to still be smoking seven years later. Teens should not start smoking in the first place.

A lot of teens smoke because it makes them look grown-up, but smoking is frowned upon among adults, and most adults who do smoke wish they could quit. Some teens think smoking looks cool, but there is nothing cool about coughing and hacking. There is also nothing cool about that smell. Other teens smoke because they're depressed, and they don't care about themselves. Their attitude is, So what if smoking is bad for me? It doesn't matter. What they don't realize is that their addiction to nicotine only makes them feel worse about themselves. An addiction to tobacco means that you no longer have any control over your life, and teens are only just beginning to control their lives. Why give that control away?

Teens who don't smoke learn how to deal with depression and bad times without a crutch. They often discover that one of the best ways to break out of a depression is to help others. They're also less likely to suffer drug and alcohol problems as they get older.

Because they're healthy, they naturally feel good. They catch fewer colds and spend more time at school or doing activities with friends. Because they miss fewer classes, their grades tend to be better, and they can spend more time in extracurricular activities that will help prepare them for the future. They also don't have to spend so much money supporting their habits. Instead they can buy new clothes, books, CDs, or other things to help them look better or feel smarter.

In addition to all the health and financial benefits of not smoking, by refusing to light up, teens can prove that they are independent people who know how to think for themselves. According to the Center for Disease Control, 86 percent of adolescent smokers choose the three name brands that are most heavily advertised: Marlboro, Camel, and Newport. This fact shows that teens smokers are allowing themselves to be brainwashed by advertisers. They aren't smoking of their own free will but because some slick Madison Avenue types have conned them out of their money. Nonsmoking teens are the real rebels. They aren't allowing total strangers to dictate their behavior for profit. They are rebelling against the conformist images and instincts that tobacco companies try to exploit. Most of all, they refuse to let their futures dissipate in a cloud of smoke.

Any teen can quit smoking, and those who are smoking should quit before they've wasted too many years and too many dollars. Nonsmoking teens should serve as an example to smokers. There are plenty of other ways to deal with your problems. Smoking only makes things worse.

Essay #2

The Elixir of Life: Water

Water is necessary for all body processes. As part of our blood, water helps deliver nutrients to all parts of the body. We wouldn't be able to digest food without water. We also wouldn't be able to get rid of waste in our body without water. By perspiring, we are able to maintain our body temperature. Although water is not considered a food, it is an essential nutrient.

The body loses water every day. We lose water through perspiration and urine, and when we exhale our breath. Because water is so important to the health of the body, lost water must be replaced. A loss of 10 percent of your body's total water can cause health problems. A 20 percent loss can cause death. To replace the water your body loses, drink at least eight to 10 eight-ounce glasses of water a day. Those of us who perspire heavily or who exercise often in the very hot Florida sun need to drink even more water. It is a good practice to drink before, during, and after exercise. Do not let your thirst be your guide. By the time you feel thirsty, your body is already low on water.

Application

Read through the essay, article, or chapter from a book that you have been reading and interpreting during the study of this unit. On the lines below, **write** *a* **paragraph** *that makes a* **claim** *as to whether the text is intended to* **explain** *or to* **persuade**. *Include* **evidence** *from the text to support your claim.*

Paraphrasing: Reword the Writing

When you paraphrase, you put the meaning of a piece of writing into your own words. Of course, you have been paraphrasing for a long time. Just think of the occasions when someone younger than yourself has asked you to explain what somebody said in a movie or book. Or think of a time when someone asked you to "translate" a difficult passage in a textbook. Or think of a time when someone responded to you by saying: "I don't quite understand—can you say that in a different way?"

Paraphrasing, however, is not the same as summarizing. Whereas a **summary** is a shortened version of a text, a paraphrase includes all the main points *and* details. *Nothing is left out.*

Paraphrasing is a good way to turn a complex and difficult piece of writing into a form you can understand. Paraphrasing is also used in essays and articles to present someone else's ideas or information in your own words. However, always tell your reader when you are paraphrasing. A simple, "In his essay, Smith says that…." Or, "Hernandez argues that…." In addition, include the necessary documentation, which you will learn in the unit on writing.

To paraphrase, replace key words in the texts with synonyms or words that mean the same thing. The synonyms you choose should be words you understand and are comfortable using. Take, for example, this notable sentence from the Declaration of Independence:

> We hold these truths to be self evident: that all men are created equal….

To begin your paraphrase, restate this sentence into your own words, making sure to retain the meaning.

> The people of the United States of America believe that the following statements are valid for all times: every person is born with the same rights.

> "We" = The people of the United States of America

> "hold" = believe

> "these truths to be self evident" = that the following statements are valid for all times

"that all men" = every person

"are created equal" = is born with the same rights

After changing the words, in the next step change the structure of the sentence. In other words, rearrange the clauses, phrases, and/or words of the sentence containing your translation.

> That every person is born with the same rights is a statement that the people of the United States of America believe to be valid for all times.

Practice

First replace the words and phrases in the following sentences with your own words and phrases written above the original words. Then rearrange the clauses, phrases, and/or words of the sentences to form your own **paraphrases***. Write your paraphrase on the lines below each original statement.*

1. That government is best which governs least. ______________

2. Many defaulters find their way into bankruptcy because they are addicted to consumerism.

3. I hope in these days we have heard the last of conformity and consistency. (Ralph Waldo Emerson)

4. Those who are esteemed umpires of taste, are often persons who have acquired knowledge of admired pictures or sculptures, and have an inclination for whatever is elegant. (Ralph Waldo Emerson)

5. As I was one day sitting solitary and pensive in my primitive arbor, my attention was engaged by a strange sort of rustling noise at some paces distant. (de Crevecouer)

Application

From the article, essay, or chapter of a book you have been reading and interpreting during the study of this unit, choose a paragraph that you find difficult to understand. Do a **paraphrase** *of this paragraph on the lines below. Remember: First replace original language with synonyms. Then rearrange clauses, phrases, and/or words.*

Summarizing: Condense and Capture the Main Point

The summary is similar to the paraphrase in one way: Both take the original work and turn it into something useful for you, the reader. However, whereas the paraphrase included all of the main points and details, the summary condenses, or shrinks, the original work down into only its most important or key points. If you can summarize accurately, then you have grasped the writer's thoughts and put them in a shortened form.

The summary can vary in length from a sentence to an entire page. How long your summary is will depend on your purpose for writing it. In some instances you are summarizing for your own information. For example, you may be doing research on a topic. As you read articles, essays, book chapters, or even whole books, you will want to record a summary of each. You will then be able to use your summaries to remind you of the focus of each source. And, of course, doing a summary on your sources tells you whether you have truly understood them. This type of summary will depend on the source. If the source has many main points, your summary will probably be a paragraph or more. If the source, however, has only one or a few main points and is mostly examples, your summary may only be a sentence or two.

In some instances, you will use a summary in an essay or article you are writing. You may use the summary to report the findings of a study related to your topic or a writer's opinion or thesis on your topic. When presenting a summary of someone else's work, always tell your reader by using a simple introductory phrase such as "To summarize Bergen's article,.... " Or, "In her article, Samuels argues that...." In addition, include the necessary documentation, which you will learn in the unit on writing. Generally, a summary used for these purposes will be brief—from a sentence to a short paragraph.

Use the following steps to develop a summary:

1. **If there is a single thesis statement, circle or underline it.** *(Be sure to use a photocopy or adhesive notes if you are using a school textbook or library book.)*

2. **Next to each paragraph, write a word or phrase that describes what the paragraph says.** *This should sum up the paragraph's content—its information or ideas.*

3. **Next to each paragraph, write a word or phrase that describes what the paragraph does.** *Does the paragraph continue a point made in the previous paragraph? Does the paragraph introduce a new idea or subtopic? Does it provide examples or illustrations? Does it define a key term?*

4. **Go back through your notes in the margins.** *Ignore examples or illustrations. Collect those that refer to main points or important subtopics. Turn them into a sentence or paragraph.*

For example, the following is a summary of the article about teen smoking from pages 69-70:

> The writer of "Real Rebels Don't Smoke" states that it is difficult to stop smoking once you've started, and therefore teens should not start in the first place. The article also gives several reasons for not smoking, including better health, saving money, and being in control of your life and your future; smoking doesn't help teens look more adult and only makes depression worse. Those teens who do smoke should quit now, according to this article, and the ones who don't smoke should serve as good examples.

Study the shape and features of the summary above. Note the following features:

- It is comprehensive. That is, the summary includes all key points.
- The summary does not make comment on or judge the original essay. It simply sums up what is there.
- It has rearranged the order of the key points in order to put the most important points first.

Below is the summary reprinted, sentence by sentence. Analysis follows in italics.

The writer of "Real Rebels Don't Smoke" states that it is difficult to stop smoking once you've started, and therefore teens should not start in the first place.

> *The first sentence of the summary is the thesis statement of the source. Notice that this sentence works as a topic sentence of the summary. The rest of the paragraph should focus on this topic sentence, as is true of the relationship of all topic sentences and paragraphs.*

The article also gives several reasons for not smoking, including better health, saving money, and being in control of your life and your future; smoking doesn't help teens look more adult and only makes depression worse.

> *The summary has rearranged the order of the key points. The first point above actually came after the second point in the source. However, because it is the most important supporting point, the summary has moved it. This phrase points back to the first sentence of the summary and creates coherence in this paragraph. Your summary should read well, not like a list of sentences that do not relate to one another.*

Those teens who do smoke should quit now, according to this article, and the ones who don't smoke should serve as good examples.

> *The other two, and least supportive points are then presented.*

Again, note that this paragraph reads like a well-written paragraph, complete with a topic sentence, supporting sentences, and transitions. Even when you are writing a summary, you should write well.

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Application

Write a **summary** *of the article, essay, or book chapter you have been using during your study of this unit. First put notes in the margins. The notes should (1) describe what each paragraph says—its content, and (2) describe what each paragraph does. Make your summary a* **brief** *paragraph of three or more sentences. Check that your paragraph has a topic sentence and supporting sentences. Review the example and analysis on the previous page if you need guidance.*

Title of work: ____________________

Author of work: ____________________

Summary: ____________________

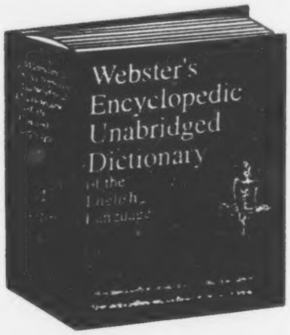
The Dictionary: A Tool for Readers

When reading complex material, you may come across words that you don't know. This often stops readers right in their tracks. Sometimes we may understand a word by the context, but other times we need to look it up in a dictionary. It's often useful to keep a vocabulary journal nearby while you're reading. When you come across a word you don't understand, jot it down. You can stop and look it up immediately or wait until you've read the entire article, essay, or chapter. It will help if you write the meaning down in your journal and try to think of other contexts for the word.

There are many types of dictionaries. When you were a child, you probably saw picture dictionaries at school. Many computer programs come equipped with a spell checker and a **thesaurus**, handy tools for the writer. But for the reader, a dictionary is one of the best tools for comprehension. A compact dictionary is quite often satisfactory, but a trip to the library may open your eyes to what a dictionary can really offer.

A dictionary is a key to words. It gives definitions, origins of a word, and pronunciations. A dictionary will tell you if a word is a noun, verb, or some other part of speech.

A dictionary may offer other information as well. For instance, a universal, **unabridged dictionary** may provide weights and measures in both the English system and the metric system. It may contain a crossword puzzle dictionary, a bad speller's dictionary for especially troublesome words, a rhyming dictionary, and a manual style which is helpful for all kinds of writing. A dictionary quite often will tell you the origin of a word, such as whether it comes from French, Greek, or Latin. Another interesting aspect of the dictionary includes the lists of words associated with a prefix. For instance, the *Webster's New Universal Unabridged Dictionary* has 12 pages of lists for words beginning with "non."



While a good dictionary is an essential tool for writers for many reasons, readers will find that the most useful part of the dictionary is usually the definitions.

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Practice

Go to your library and find an **unabridged dictionary**. *It might be on a pedestal for easy viewing. Look up the word "bank." How many entries do you find? Notice that right after the word, you will find a phonetic spelling in parentheses. An italicized abbreviation usually follows. For instance, after the word bank, you will see (bank)* n. *This tells you that the word is a noun. Then it is followed by several numbered definitions. Did you realize that one word meant so many different things? You may notice as you continue reading the definition that "bank" is also used as a verb sometimes. And then there are specialized uses of the term. For instance, in journalism, a bank is part of a headline.*

Application

Investigate the article, chapter, or essay you have been using during your study of this unit for interesting words. Choose **three words** *that you don't often use in your ordinary speech from the text and look them up in an* **unabridged dictionary**. *How many* **meanings** *does each word have listed? Are there* **synonyms** *listed? Write a* **sentence** *of your own for each word.*

Research: Unlocking the Information Vault

Research is a term that sometimes scares people. It makes them think of long, boring papers on topics about which they have little interest. In fact, research is one of the most valuable tools we have for improving our lives, whether it entails scientists doing research to find a cure for deadly diseases or simply the secretary of your school club researching the perfect class trip.

Researching can take many forms. You might try tasting several different types of flavored mineral water to decide which you like best. That is research! You might ask several of your friends which of two movies is the best before you decide what you'll do on Friday night. That is also a form of research. In addition to asking your friends about a movie, you might read reviews in newspapers or magazines or even on the Internet. You might watch a television special about the making of the movie. All of these things will help you make up your mind whether or not you want to spend your money on a particular movie.

Researching a topic for school or a project for your boss at work may entail a trip to the library, as well as some exploration online.

Follow these steps in research:

- Before you look in the library or on the Internet, write down all the questions you could possibly have about your chosen topic. Your research may not turn up all the answers, but it will give you a good base to begin your search.
- The first source for most research is reference material, including encyclopedias, dictionaries, and almanacs. But there are many more sources of important and interesting material, including newspapers, magazines, books, and people. To find relevant material in the newspapers, you must first have the dates of the events or people you wish to research. Newspaper articles will often provide you with the facts and opinions of those involved with your topic. Magazine articles will provide more in-depth analysis or offer more arguments in favor of or opposing one position or another. One way to find material in

newspapers and magazines is to search the *Reader's Guide to Periodicals*. This is a set of reference manuals with major newspaper and magazine articles listed by periodical, topic, and author.

Research papers don't have to be boring. Suppose you needed to research the Vietnam War for a history class. You could simply look in an encyclopedia and copy down the information about the war that you found there. But you probably wouldn't learn the material very well.

However, if you looked up the topic Vietnam in your library's card catalog or online catalog, you would also find whole books about the topic. Once you've found a book about the topic, go through the table of contents and see what chapters might apply to your area of interest. In the back of the book, you might also find something called a *bibliography*, or a listing of other books about the same or similar topics. Not all books have bibliographies, but many do, and they can be a useful source of information.

In this case, you might also check your phone book for veterans organizations under the special government sections of the phone books, or ask friends if they know people who were directly involved with the war and interview them.

Research is made up of many things: life experience, interviews with others, surveys, and written material, including reference materials such as encyclopedias, as well as books, diaries, newspapers, magazines, or Internet articles.

Application

Research *the perfect class trip for your school.*

1. First, decide what your top five destination choices would be for this trip. Then ask questions: Should the trip be for entertainment only? Should the trip have some educational or historic value?

2. Look up several destinations on the Internet. Use the city name as your key word. Does the city have a web page? Does it offer a map? A listing of restaurants? Hotels? Places of interest?

3. Then go to your library and look up several of your choices in an almanac. What does the almanac tell you about the area? What is the population? When was it founded? If it's a popular tourist destination, what would be the best time of year to visit? What is the weather like at different times of the year?

4. You might call or write to the Chamber of Commerce of the different destinations and ask for maps, brochures, or literature telling you about each place.

5. Once you have chosen the best destination, check with bus companies and any other transportation choices you might have available. What are their group rates? Are there some days that are less expensive to travel than other days?

6. Decide how long your trip would be and where you would stay. Write up an itinerary, or daily schedule, for your group, detailing time, places, and transportation. Be sure to leave some time for relaxation and meals.

Reading Imaginative Texts: Gain Inner Knowledge

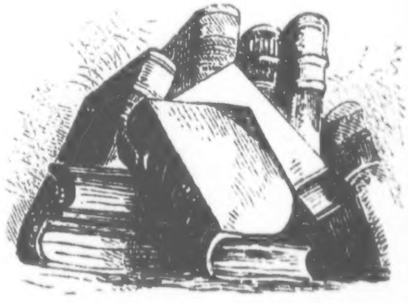
It's easy to understand why we need to be able to read textbooks, manuals, and how-to articles. For instance, how would we ever figure out how to do a spreadsheet on our computer if we didn't have computer manuals, and how would we learn how to figure out what to tip the waiter in a restaurant if we didn't have math textbooks to teach us percentages? How-to articles are valuable for everything from buying the perfect running shoes to cooking a stuffed pumpkin.

But why do we need literature, short stories, novels, poetry, and drama? How does reading this kind of material benefit us?

Well, there are many answers to that question. For one thing, reading literature can provide a wonderful vacation for us from our everyday lives. We can spend an hour or so on the moors in *Wuthering Heights*. We can experience the love of a sister and a good friend, as well as the hardships of a cruel marriage, in *The Color Purple*. In addition to taking us out of our own lives while we are reading, literature also helps us to discover the inner lives of other people and encourages us to examine what's going on inside our own hearts and minds.

We might never have been hungry, but if we read *Oliver Twist* we can learn to sympathize with those who have little to eat. We can understand why people do the things that they do, and we can imagine and wonder about what we would do in their circumstances.

In other instances, literature can show us something in a fresh, new light. Or it can connect us to other people—people we've never seen or met, by letting us know how they feel about something. Poetry is especially useful for allowing us to know exactly how someone feels. Since feelings are often hard to describe, the poet uses many devices including rhythm and imagery, drawing pictures with words, to help readers understand. When we read a poem we might not always know in our heads what it means, but we can feel what it means in our hearts.



Sometimes reading literature is easier than reading other kinds of material because an interesting or funny story has engrossed us, but other times reading literature seems harder. Literature can be difficult to understand because it deals with the lives and feelings of individual people, and we all know how complicated that can be at times. Sometimes a piece of literature needs to be read several times in order to really understand what the writer is saying. Other times, it may not be necessary to understand exactly what the writer meant but merely to feel the mood that he or she is trying to convey.

Because writers of the imagination often try to use language in new and innovative ways, you may need to have a dictionary handy when you read. Make a note of words whose meanings you don't understand, then look them up. Try to put a synonym, or word that means the same, in their place as you reread the text.

The more you read literature or imaginative writing, the more you will enjoy it. Like anything, it is a skill that you develop with practice.

Practice

Read the following **poem** *and then* **analyze** *using the suggestions below.*

A Soft Trick

by Russ Franklin

After the campfire burned down
to a flat mosaic of ambers
that whispered orange and white hot,
she told me
the pieces of burning coals
are like animal bones. It's sad,
and when we zipped the tent
she continued
put your chest to the ground.
When you make the heart beat melt,
you can feel the animals outside, quiet.
She turned her head, ear down.
I felt nothing but my own heart
like it belonged to the land
and we fell asleep.

Early, I awoke to an uneven beat on my chest.
Soft hooves tramping close inside me.
Deer, she whispered and I put an ear,
my hands
palms down to feel
a soft thump,
something close.

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1. Underline the images used by the poet. The images are those things we can see and hear. For instance, try to imagine the fire as a flat mosaic of amber.

2. Don't try to decipher the meaning of the poem the first time you read it. Instead allow the words to create a feeling. Write down the feeling you get from the words. Listen to the way the key words sound: soft, whispered, sad, quiet, asleep, close.

3. Then read the poem again. Ask yourself what is happening in the poem. Try to state the action in a sentence or two. In this case, two people are camping and they go to sleep. In the morning, the narrator's heartbeat is uneven and he feels something close.

4. Now look at the poem a third time, closely. Notice that the first line is about fire. Even after it has burned down, it is orange and white hot. The second stanza or verse presents a sort of mystery. The "she" of the poem tells the narrator that there are animals outside that can be heard. But the narrator hears nothing. Then in the morning, something seems to have changed. Is it an inner change or an outer change? Are there deer outside? Notice how the narrator says the soft hooves "tramping close inside me." Because the hooves are inside, it would seem to indicate that the change is an inner change.

Application

Find a book of poetry (or check out one of the literary magazines on the Internet) and **select a poem** *that you have never read before. Read the poem at least twice. Be sure to have your dictionary in case there are words you don't understand. The dictionary will give you the meaning as well as the pronunciation. Then follow the directions.*

1. Read the poem aloud.
2. Write a paragraph about how the poem made you feel. Did it make you think of any times in your own life? Did you notice any unusual uses of language? Were there images—people or places you could see or hear?
3. What do you think the writer was feeling when he or she wrote the poem?

Unit 3: Writing—Create a Research Report

Unit 3: Writing—Create a Research Report

Overview

In this unit you will learn how to plan and write a research report. Some of us stop dead in our tracks when we hear the words *research* report. Some of us may think of an assignment to write a research report in the same way as being sentenced to tens of hours of drudgery in the library—a kind of prison sentence, except the windows don't have bars. If these are the associations you bring to the research report, then you most likely have been approaching this kind of assignment with the wrong goal. When we go about writing a research report, our aim is not to find every fact we can on a particular subject. Neither is our aim to list these facts in a report to show the teacher that we have "been there and done that." This kind of approach to the research report offers you an incomplete picture of what the research report is all about.

Yes, it is true that the research project is about learning how to find information and ideas. The *purpose* of finding information and ideas, however, is to *answer questions.* That's right, the research project and report is all about taking a topic and asking questions of it. The researcher—in this case, you—then strikes out to discover evidence to answer these questions. When you think of the research project as a quest to find answers, you transform the project from a tiresome exercise to an exciting mission. After gathering evidence upon which to base answers, the researcher then shares the evidence and answers with readers through a report or article.

This unit will take you through the steps in writing a research paper: (1) selecting a topic, (2) developing questions on your topic, (3) researching answers to your questions, and then (4) drafting your report. An important part of drafting your report includes telling your readers which information and ideas you borrowed from other texts. You will also tell readers the source from which you borrowed any information or ideas.

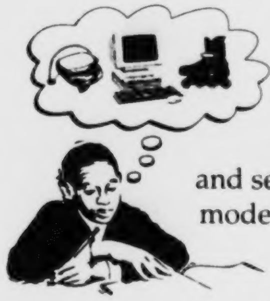
Vocabulary

Study the vocabulary words and definitions below.

almanac	a yearly publication that contains a variety of information about a particular year
atlas	a collection of maps bound together
bibliography	a list or collection of all articles, books, and other sources checked for information or ideas while researching topics or subjects
criteria	rules or tests used to make a judgment; standards used to evaluate something
direct quotation	the use of the exact words someone has written or spoken
encyclopedia	works that provide general articles on a wide variety of subjects; *specialized encyclopedias* contain a wide variety of articles on a particular subject or field of study
in-text citations	a way of showing any material in your report which you have borrowed from a source; the citation allows readers to locate the fuller description of the source on the *Works Cited page*
paraphrase	the use of your own words to retell detail information or ideas from a *text*

plagiarism	to use someone else's information, ideas, or work without giving credit to the writer
source	a book, chapter in a book, article in a magazine or journal, video, television program, interview, Internet web site, or any written work or person from which you get information or ideas
summary	the use of your own words to capture concisely the main ideas of a *text*
text	an article, essay, book, or any other written work
thesis statement	a statement that tells your readers what you believe about a topic; a statement that makes a claim about your topic; a statement that tells readers what a report or other text will discuss and support
topic sentence	a statement that tells readers the main point or claim of a paragraph; the rest of the paragraph discusses and supports this main point or claim
transitions	words or phrases that bridge or link one sentence to another sentence or one paragraph to another paragraph
Works Cited page	a page at the end of an essay, article, pamphlet, or book that lists in alphabetical order all the sources cited within the *text*

The Research Report: Telling Readers What You've Found



If you have never written a research paper, you may think you will be using skills you have never used before. However, most likely you have been doing research for much of your life. For instance, think about a time you wanted to buy an expensive item and set out to investigate and compare different brands or models. The topic of your research was the item you wanted to buy, whether it was a CD player, a computer, or a pair of roller-blades.

You began asking questions about this item, beginning with the most general question: Which of these CD players (or computers or whatever) is the best buy? You then broke this general question down into more specific questions, such as the following:

What is the price of each CD player?

How high is the sound quality of each player?

How durable is each player?

How convenient to use is each player?

You may have asked many more questions about your choices. If you are a smart consumer, you went about getting answers to your specific questions. You may have asked (or interviewed) friends and experts. You may have studied the brochures and information provided by the manufacturers. You may have used books, magazines, and the Internet to find answers to your questions.

Once you answered all of your specific questions, you were then able to answer your general question—"Which CD player is the best buy?"

Your search for the best buy was a research project! If you had taken all of your answers and written them into a report, you would have produced a research paper.

You see, a research paper, like a search for the best CD player to buy, is an investigation into a topic or subject. The researcher seeks out answers to questions. As the word *research* suggests, the researcher *searches* for information and ideas. Synonyms for *research*, or words that are similar in meaning to *research*, are *investigate*, *examine*, *explore*, and *study*.

Simply put, the writer of a research paper poses questions about a topic and then strikes out to look for answers. The writer goes about the search in the same way a detective goes about solving a crime. The writer and detective use the answers they find to make a claim. After answering all of your specific questions about CD players, you were ready to make a claim about the best buy. Similarly, after gathering enough evidence, the detective will make a claim about who committed the crime.

As you can see, the success of the writer and the detective depends upon how good their questions are and how accurate or true their answers are about their search.

Prewriting for the Research Report: Find Your Topic, Ask Questions, Search for Answers

Some of the reports or essays you write will be on assigned topics. For example, your biology teacher may ask you to write a report on how some of Florida's wetlands are being lost and damaged by people. Your history teacher may ask you to explain the causes of the Civil War. You may even find yourself writing on an assigned topic as part of your job. If, for example, you become a manager for a company, your supervisor may ask you to write a paper or memo on whether the company should open a store in a particular city or try to sell its products to a particular chain of stores. In each of these cases, you were given a question to answer. You were, in a sense, a detective who had been given a case to solve. You then struck out to find true or valid solutions or answers.

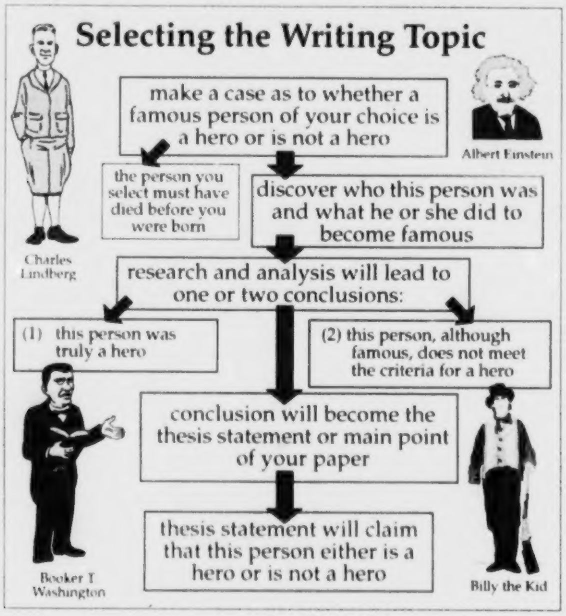
In some cases, you are only given a very general subject. It is then your task to find a specific topic or a useful topic to write on for your research. For example, your biology teacher may ask you to write an essay on the health of any region of Florida. You would then have to find a reason to write on the Florida Everglades, or the Atlantic coast, or the Gulf coast, etc. You may decide to write about the Gulf coast because you love to eat shrimp and wonder whether pollution or overfishing are endangering this shellfish. Your history teacher may ask you to choose any aspect of the Civil War to research and write about for a topic. You might choose to write on those people who went against the majority in the South and fought for the Union army, or those people who went against the majority in the North and fought for the Confederacy, or any one of a hundred other interesting topics.

As you can imagine, choosing your own useful topic takes more effort than being assigned one. However, the extra effort does have its benefits: You get to spend time learning and writing about something that excites your interest.

In this unit you will write a research report on the general topic of American heroes. You, however, will choose the particular American you research and write about for your research report.

Select the Writing Topic: Finding the Famous Person That Excites Your Interest

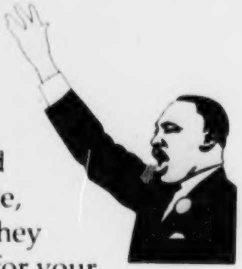
The first step in the writing process is to decide what you are going to write about. This step is called *selecting the writing topic*.


Selecting the Writing Topic
make a case as to whether a famous person of your choice is a hero or is not a hero
Albert Einstein
the person you select must have died before you were born
discover who this person was and what he or she did to become famous
Charles Lindberg
research and analysis will lead to one or two conclusions:
(1) this person was truly a hero
(2) this person, although famous, does not meet the criteria for a hero
conclusion will become the thesis statement or main point of your paper
thesis statement will claim that this person either is a hero or is not a hero
Booker T. Washington
Billy the Kid

In this unit you will write a research paper that makes a case as to whether a famous person of your choice is a hero or is not a hero. The person you select to study must have died before you were born. (This will ensure that you will find enough material for a research paper on him or her.)

Your research on the person will discover who this person was and what he or she did to become famous. Your research and analysis will lead you to one of two conclusions: Either (1) this person was truly a hero, or (2) this person, although famous, does not meet the **criteria** for a hero.

Your conclusion will become the **thesis statement**, or main point, of your paper. In your thesis statement you will claim that this person either is a hero or is *not* a hero.



History has given us many varieties of heroes. Some were incredibly strong; some were very smart. Some were courageous in the face of adversity. Some, like Martin Luther King, Jr. who championed civil rights and Susan B. Anthony who worked for women's right to vote, were tireless in their efforts to further a cause in which they believed. There are thousands of heroes to choose from for your report.

Rachel Carson is a good example of a hero. She was a tireless worker for a cause in which she believed. She is famous for her book entitled *Silent Spring*. In *Silent Spring*, Carson alerts us to the dangers of pesticides on our environment. Little was known about these chemicals until she used research to show how we are poisoning the earth. Although she was highly criticized for her claims, Carson never quit and was eventually shown to be right.

A good way to choose your topic—or person—is to use one of the following three different strategies:

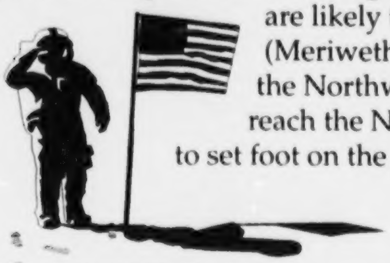
(1) You can choose a person you already know something about. If you've always wanted to know more about this person, now is your chance. Perhaps you want to use your research paper to organize what you already know and will discover into a report.

(2) You can choose a person you know nothing about but have always been curious to know more. Perhaps you have often heard the name George Washington Carver—a famous African-American scientist. Now is your chance to find out just who this famous American is and his place in history. Perhaps you feel that you should know more about the life of Benjamin Franklin. If so, use this project to fill in a gap in your knowledge.

(3) You can go to a book or other **text** about heroes or notable persons and scan the pages until you find someone who intrigues you. Look under

heroes, for instance, in your library's card catalog or computerized catalog. A book on heroes might lead you to scan a chapter on a notable American named Walt Disney. You may become intrigued by this famous person after you find out that Florida's Disney World is named after him.

Using a similar approach, you may want to find out about a hero in a subject or field in which you are interested. For example, perhaps you have always been interested in explorers: those folks who go where no person has gone before. Using "explorers" as a subject or keyword, you are likely to run across works on Lewis and Clark (Meriwether Lewis and William Clark), who charted the Northwest; Admiral Peary, who attempted to reach the North Pole; or Neil Armstrong, the first man to set foot on the moon.



Neil Armstrong

Ask Questions: Creating Guidelines for Your Search

Once you have selected a topic, you are ready for the next step: *gathering information*. Gathering information about a subject is a lot like gathering stones in the desert. If you just started picking up stones, you would end up with an endless number of stones, all different shapes and sizes. However, if you searched only for pale stones that were smooth and about the size of your fist, you would be able to limit the number you collected.

Similarly, you will most likely find many articles, books, tapes, and even videos on your topic. The problem will quickly become not a shortage of information but rather that there is too much information!

Think back to the example of buying a CD player. If you tried to listen to and test every one of the hundreds of players now being sold, your search would likely become a full-time project. However, by limiting the focus of your search, you can quickly narrow the field.

Your search would be just the same if you attempted to find out everything about Rachel Carson. You would end up with heaps of information. The key to an efficient search is to know what your are looking for—*to focus your search*. You don't want to tell readers everything about Carson. You do want to tell readers about "Rachel Carson the hero." The more you can limit your search, the more efficient your search will be from beginning to end. So develop the questions you want to answer.

Begin with the most general question. (Remember: If you were searching for a CD player, your most general question would be, "Which CD player is the best buy?") For this project, the most general question is the following: "Is this person a hero?" Use this question to lead you to another question: "What makes a hero?" To answer this question you must develop criteria. *Criteria* are standards used to evaluate or judge something.

Criteria are a helpful way to analyze something. If you simply asked, "What makes a hero?" and set off for answers, your search would not be very efficient. You would find many facts and ideas about the famous person you selected. If you listed them, you would end up with pages of unorganized data. However, if you break down the general question "What makes a hero?" into more specific questions, you will have questions to guide your search. You will then look for answers to these specific questions. You will be able to organize each fact or idea you find by putting it under the question it helps answer.

The following questions, or criteria, have been developed to help you judge whether the famous person you are researching is a hero.

Qualities of a Hero: Criteria for Evaluating a Famous Person

Question (A): Did this person see himself or herself as being on a *quest* or *mission*, and if so, did this person conduct himself or herself with *honor* and with an internal sense of right and wrong while on this quest or mission?

> Some people have accomplished many things, but they have done so dishonestly. In the 1950s, Senator Joe McCarthy became famous for "hunting" down people he claimed were working to illegally overthrow the government of the United States. He was soon discovered to have accused people unfairly. He often had no or little evidence on which to base his accusations.
>
> Rachel Carson, on the other hand, was highly criticized for her claims about environmental pollution. She did not, however, let people's criticisms and pressures from corporations and the government stop her. Her work was scientific—she had *evidence* for her claims. She felt she was on a mission, and she accomplished her quest with *honesty and dignity*.

Question (B): Did this person have a special *ability* that set him or her apart from most people?

This ability could be, for example, physical. Jackie Robinson, the first African-American baseball player to play in the major leagues, was an extraordinary athlete. This ability could also be intellectual. Albert Einstein was an extraordinary thinker.

Rachel Carson's special ability was *insight*. She saw more clearly than almost anyone else what was happening to the planet Earth. She saw that unless we changed our practices, we would do great harm to our environment.

Question (C): Do we still see this person as a hero?

Some people become more heroic over time. As we look back we may have an even greater appreciation for this person's life and deeds. The person you are researching has been dead for at least 15 years, probably more. Find at least two articles, books, or other items that have been published within the last couple of years. Compare these recent evaluations of this person with evaluations published during or just after his or her lifetime.

Thirty-five years after Rachel Carson's death, she is more appreciated and honored than during her own lifetime. We now know just how accurate her claims were about the environment. In addition, research has shown just how many obstacles she had to overcome in order to discover her findings and then to make them public.

Qualities of a Hero
Criteria for Evaluating a Famous Person

- ☆ Did this person see himself or herself as being on a *quest* or *mission*, and if so, did this person conduct himself or herself with *honor* and with an internal sense of right and wrong while on this quest or mission?
- ☆ Did this person have a special *ability* that set him or her apart from most people?
- ☆ Do we still see this person as a hero?

Note how the three criteria above [(A), (B), and (C)] can be used to structure your essay. The structure of an essay is the way it has been put together or its design.

1. The introductory paragraph is the first paragraph in an essay. It introduces the subject and states the thesis. The thesis statement tells readers the main point of the essay or the claim the essay will support.

2. The body paragraphs support, explain, or illustrate the thesis statement. Each body paragraph focuses on a subtopic. They are, in a way, witnesses that get on the stand and tell readers why the thesis is valid—or why the thesis statement is well-founded and logical.

3. The concluding paragraph is the last paragraph in the essay. It may summarize the essay and bring the writing to a gentle close.

In the essay you will write, the answer to each of the above questions or criteria will serve as the focus of each *body paragraph*. The answer to question (A) will be the focus of paragraph two, the answer to question (B) will be the focus of paragraph three, and question (C) will be the focus of paragraph four. The rest of each paragraph will provide supporting details. You may have more body paragraphs that cover other points that you would like to make about your topic. If so, simply continue to follow the format described for body paragraphs.

As you can see, spending time doing prewriting will save you much time when you begin to write your essay. Without a good plan developed during the prewriting stage, you will just be wandering through your research like…well, like a wanderer in the desert.

Search for Answers: Finding the Content for Your Report

Now that you know what you are looking for, you can begin your search with confidence. To give yourself a broad picture of this person, read some general articles on him or her. An **encyclopedia** or a biographical dictionary is a good place to begin. You will, no doubt, find some answers in these texts, so keep the questions you want to answer handy.

Then move from the general to the specific. Use your library's card catalog or online catalog, microfilm catalog, and indexes to magazines and newspapers to help you find specific works on your subject. Catalogs and indexes will tell where you can find books, chapters in books, articles, and even multimedia materials on your subject. Most catalogs and indexes include a brief description of the book, article, or other item. Read these closely. Ask yourself, "Does this sound like a book or article that discusses answers to my questions?" In other words, narrow your search before you begin hauling armloads of books from the stacks or downloading articles from a computer.

Your readers will first need to be introduced to the person you have chosen to write about for your research report. A brief biography will help readers begin to become interested in your subject. The biography should include dates of birth and death. It should also include descriptions of the hero's family, education, and notable accomplishments. As you read about this person, pick out items that are related to the accomplishments that made this person famous or a hero. For example, if Rachel Carson were your subject, some of the biographical information you might have collected include the following:

Rachel Carson:

—born May 27, 1907, western Pennsylvania; died 1964 (*tells the hero's lifespan*)

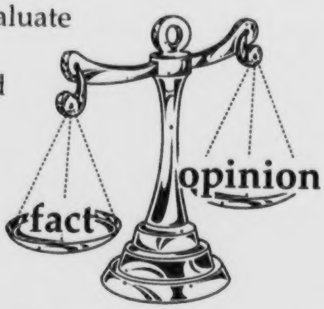
—grew up several hundred miles from Atlantic Ocean (*surprising information because much of her work is on the ocean and marine life*)

—encouraged by mother to write (*she later went on to write important books on the environment and nature, combining her love for writing with her love of the ocean*)

—earned a scholarship to Pennsylvania College for Women in Pittsburgh, Pennsylvania (*without this scholarship, she might not have developed skills to research and write books*)

—published *Silent Spring* in 1962 (*the project that launched her reputation as an environmentalist*)

Any article, book, or other kind of material from which you take information or ideas is called a **source**. A *source* can also be a video, a television program, an interview with a person, or any other text or person from which you get information or ideas. A *reliable source* is one that you have judged to contain truthful and well-researched information, valid or well-reasoned arguments, or that is written by a recognized expert on the subject. A *reliable source* on any topic is an article or book that is carefully researched and written objectively. An unreliable source is any material that does not use careful research or that uses poorly reasoned arguments. When a classmate passes exaggerated or unfounded stories about another classmate, he or she is an unreliable source.



As you read and do research, you will need to evaluate your sources and judge what is a reliable or trustworthy source and what is not. You will need to determine what is fact and what is opinion in each text. You will very likely use both facts and opinions from sources. However, you will want to be sure that you don't claim that an opinion you found is a fact.

Before using an opinion from a source, you will need to judge whether it is a valid or sound claim. You need to evaluate the evidence used to support an opinion. If there is enough evidence and if the evidence is truthful, then the opinion is valid. If, however, the evidence is scant and is not true, then the opinion is not valid.

Read the two paragraphs on Rachel Carson below taken from two different sources. An analysis follows each. (Note: An *environmentalist* is someone who studies the environment or our surroundings. The *environment* includes the land, the water, even the climate.)

> Rachel Carson was the finest environmentalist of all time. Many people have said so and many books also support this claim. Those closest to her have said that she was a tireless worker. They also have said that her work helped change the way we think and use chemicals on the land. Even her enemies came to fear the strength of Rachel Carson's work.

This paragraph presents a bold opinion about Rachel Carson. This opinion or claim is not necessarily false. However, the writer doesn't present very strong evidence to support this opinion. For example, who are the "Many people" who have said she is the "finest environmentalist of all time"? Which books "support this claim"? How do people know "that her work helped changed the way we think and use chemicals on the land"? And what evidence is there that "her enemies came to fear" her work? All of these things may be true or valid statements, but we the readers have only been given unsupported generalizations. We have not been given specific evidence which we can check.

Now read another paragraph on the same topic. The information in the parentheses directs us to the source of the information. You will learn more about supplying this information later in the unit.

> Rachel Carson was one of the greatest environmentalists in history. As Mary A. McCay writes in her biography of Carson, "No one has represented the interests of the earth more faithfully or better taught its value than Rachel Carson" (108). Carson's book, *Silent Spring*, was on the *New York Times* best seller list within two weeks after its publication. People all across the country paid attention to her warnings, and it was not long before laws were put in place regulating the use of pesticides. In 1972, Paul Brooks published a book about Carson's literary works. As he states in his preface, "one should remember that, in her intense feeling for man's relationship to the living world, she was ahead of her time" (xi). Many chemical corporations and farmers may not appreciate Carson's work, but even they cannot deny her reputation as a sound thinker who used persuasive evidence to make some of the most important arguments of her and our lifetime.

This paragraph also presents a bold opinion. However, unlike the first paragraph, this one uses persuasive evidence to support its opinion or claim. Notice that specific names and people are used. There are no references to just a general and unnamed source. Instead, there are two writers who have studied Carson and her work: Mary A. McCay and Paul Brooks. In addition, readers can also find out if Carson's book was really on the *New York Times* best seller list and whether or not laws were put in place regulating the use of pesticides. Consequently, a researcher can use this writer's claim—"Rachel Carson was one of the greatest environmentalists in history"—with confidence that it has validity.

Application

Write a paragraph that describes how and why you selected the particular person you chose to research and write about for your **research report**. *Begin by explaining which of the three* **strategies** *described on pages 102-103 you used to begin your selection.*

Find Helpful Sources: Locating Books, Magazine Articles, and Other Sources That Answer Your Questions

Fortunately, over many years, libraries have developed systems to help us locate the books, magazine articles, and other sources that may be helpful to our research.

Find Books: Using the Card Catalog

There are two systems available in most libraries for finding books: the card catalog and the online catalog. The card catalog is usually a large rectangular cabinet that has many small drawers with cards alphabetized from *A* to *Z*.

The *card catalog* provides an alphabetical listing of every book in the library or school media center. Each book is usually cataloged with three different cards: an *author card*, a *title card*, and a *subject card*. Today many public, school, and university libraries have their card catalogs on computer. Computerized or online card catalogs are searched by author, title, and subject also.

The *author card* is filed alphabetically according to the first letter of the author's last name.

The *title card* is filed alphabetically according to the first word of the title, unless the first word in the title is an article (*a*, *an*, or, *the*). In this case, it is filed alphabetically according to the second word in the title.

The *subject cards* provide all those books in the library which deal with a given topic. These cards are arranged alphabetically by the first word of the subject located at the top center of the subject entry card.

Once you have located a book in the card catalog, the *call number* (Dewey decimal number) classifies the book by its subject area. Copy down the call number and use this number to find the book on the shelves of the library.

Other information found on the card includes a brief description of the book, the publisher, and date of publication.

Let's say, for example, you want to find a book on a person who was a leader of the Civil Rights movement in this country during the 1960s. If you checked the card catalog under "Civil Rights," you would find all of the listings of books the library has on this subject. You might find the following subject card:

Civil Rights—United States

323.4 D 7373 Douglas, William O.

Freedom of the Mind
PUBLISHER: Doubleday
DATE: 1964
SUBJECTS: Freedom of Speech
Civil Rights

If, by chance, you happened to know that William O. Douglas has written a book on this subject, you could have located information on this book by checking its author card:

323.4 D 7373 Douglas, William O.
Freedom of the Mind
PUBLISHER: Doubleday
DATE: 1964
SUBJECTS: Freedom of Speech
Civil Rights

If, by chance you knew the title of the book, you could have located information on this book by checking its title card:

Freedom of the Mind

323.4 D 7373 Douglas, William O.

PUBLISHER: Doubleday
DATE: 1964
SUBJECTS: Freedom of Speech
Civil Rights

Notice that on the subject, author, and title card, the numbers in the left margin are the same. In this example, the *call number*, 323.4 D 7373, directs you to the location of the book. In this example, you would look for the stack that had 323.4. Once you located the right stack, you would find this book shelved by its number. It would be between a book with the call number 323.39 and a book with the call number 323.41.

If you wanted to find the book *Silent Spring* written by Rachel Carson, you could find it either by checking the right subject, author, or title card. If you did not know either the author or title, you would run across this book under the subject of "Environment." If you did not know the author but knew the title, you could find the title card (*Silent Spring*) listed alphabetically. If you only knew the author, you could locate this book by finding the author card, listed alphabetically as "Carson, Rachel."

Find Books: Using the Online Catalog

Most libraries now have their materials listed on an online catalog. The online catalog is computerized and speeds up locating materials. Most computerized catalogs will permit you to search either for books or for periodicals (magazines and journals). If you are searching for a book, you will be able to search according to the author, the title, or the subject—the same options you have when using the card catalog. The online catalog, however, also permits you to search using a *keyword*. You can search using only a part of the title or author's name.

As a general rule, use only the major key words when doing a keyword search. Insignificant or common words (such as *the, with, from*) will only slow down the search by requiring the computer to retrieve and compare thousands of entries. Words of one- or two- characters (such as *an, be, of, to*) are not processed, so it is a waste of time to enter them. For instance, if you wanted to look up information on The French Revolution, you would not include the word "the."

If you are unsure of the spelling of a word, you may shorten or truncate it anywhere after the first three letters by using an asterisk (*). Truncation can also be used to include more word forms: comput* will bring up computer, computers and computing.

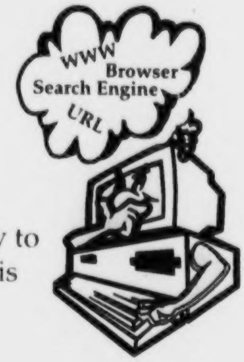
Some online catalogs can even be accessed through the Internet. This will make it possible for you to know exactly what you want before you even go to the library. Once you've found the books or periodicals that you want to find, you'll need to use a library map or ask the librarian where to find those particular call numbers.

The Internet has its own language—terms and phrases that are used to describe applications and other items common to this system. Please refer to pages 10-11 in "Unit 1: Online Technology—Using the World Wide Web" for more search engine information. The following are a few definitions that will help you when you research your topic on the Internet.

Browser: A software program on an individual computer used to view various Internet resources. *Netscape* is an example of a browser.

Search Engine: A program that connects you to a database of web sites and Internet resources. Enter a topic or keyword(s) and a search engine will locate the databases or listing that may contain the information you want to find.

Uniform Resource Locator (URL): The standard way to give the address of any resource on the Internet that is part of WWW. A URL looks like this: http://www.yahoo.com OR ftp://ftp.netscape.com.



World Wide Web (WWW): The entire collection of Internet resources that can be accessed (including text, graphics, sound files, etc.) using web browsing material.

Colleges, universities, and many public libraries use LUIS online system for searching. Schools, kindergarten through high school, use a system called SUNLINK which allows access to resources across the state. SUNLINK can be accessed using the World Wide Web. The URL for SUNLINK is as follows: http://www.sunlink.ucf.edu.

You can search for materials in a single school location on the World Wide Web, or you can search your district, region, or entire state. To search for information, enter any information you know about the materials you need, then click on "find it." If you only know the first name of an author and one or two words of the title, enter that in the appropriate boxes and SUNLINK will do the work. SUNLINK on the web allows you to search by format, language, and/or location. Remember: As a general rule, use only the main key words when doing a "power search."

Nonprint materials can also be located in SUNLINK. A format search can be done alone or in combination with entries or the author, title, subject, and/or anyword lines in the keyword/Boolean search screen. The code for the format you wish to locate must be entered on the FORMAT/LANG search line. Here are some of the valid format codes for SUNLINK:

- books—fam
- computer software—fmx
- kits—fox
- maps—fex
- musical records—fjx
- poster and prints—fkx
- spoken recordings—fix
- videos and recordings—fgx

Find Articles: Using the *Reader's Guide to Periodical Literature*

There are many different ways to find articles that have been published on your subject. However, the *Reader's Guide to Periodical Literature* has one of the most complete and helpful listings available to you. The *Reader's Guide* lists articles that have very recently been published and those that were published long ago. In addition, it is available in the reference section of most libraries or on CD-ROM.

Like the card catalog, the *Reader's Guide to Periodical Literature* is an index—it lists articles that have been published in periodicals. *Periodicals* are magazines and journals. The *Reader's Guide* has many volumes. Each volume covers a year or a span of years. All articles are listed according to subject and author. A subject could be something quite general, such as "civil rights movements." A subject can also be a person; for example, Rachel Carson. If you looked under the subject "Rachel Carson," you would find articles that have been written about Rachel Carson. If you wanted an article written by a particular author, such as Philip Sterling, then you would check Sterling, Philip.

The *Reader's Guide* will tell you, among other details, the name of an article, the magazine or journal where it can be found, and a brief description of the article's subject or content. Before heading for the *Reader's Guide*, take a list of all the magazines and journals your library carries. This will help you save time. You only want to copy down the information on articles *if* your library has the magazine or journal in which it is published.

Using Indexes to Find Magazine Articles

The *Reader's Guide to Periodical Literature* is an author-subject index to selected popular periodicals published in the United States. Many other periodical indexes are also available in a variety of subject areas. When doing a research report, however, this index is a good place to begin finding recent articles published in magazines on a topic.

At the front of each *Reader's Guide* issue is a list of the publications included in the *Reader's Guide*, as well as a key to the abbreviations used in the listing. If you are doing a research report on videotapes, for example, you would look under that heading in the alphabetical listing of topics. A sample entry in the *Reader's Guide* might look like the listing below.

> Videotapes
>
> Tube Food. il Hi Fi 31:A15Mr; A10-A12 My: A4 Je; 56 O '90

The following will explain each part of the example:

Tube Food is the title of the article.

il means that the article is illustrated or has a picture with it.

Hi Fi is the abbreviation of the name of the magazine in which the article appears: *High Fidelity*.

31 is the number of the volume of the magazine.

A15 is the page on which the article starts.

Mr names the month of the magazine—March.

A10-A12 My is another article from a different issue of the magazine. The article is found on pages A10-A12 in the May edition of *High Fidelity* magazine.

A4 Je is a third article from the same magazine on the same subject. The article is found on page A4 of the June issue of the magazine.

56 O means a fourth article is found in the same magazine, but in the October issue, starting on page 56.

'90 means all four of these issues were published in the year 1990.

Sometimes a listing will say *See Also* at the beginning, which means that there are other listings under which you may look for additional information. Sometimes a listing will say *see* at the beginning. In this case, you must look under the topics listed to find information on your topic.

Practice

Use the **card catalog** *or* **online catalog** *in your school media center to complete the following. Ask your teacher or librarian for help if you need it.*

1. Write the name of a well-known composer, musical group, or any other subject of interest.
2. Write the names of all the books given under that subject.
3. Locate the books in the media center.
4. Write the name of a familiar book from the card or online catalog.
5. Write the brief description of the book given on the card or screen.
6. Locate the book on the shelf.
7. Locate a famous author in the card or online catalog.
8. Write the information given on the card or screen below.
9. Using the call number given on the card or screen, find the location of the book in the media center.

Practice

Read the following entry from the ***Reader's Guide to Periodical Literature*** *and answer the questions which follow.*

Fast Food Restaurants
See also:
Burger King Corporation
Fannie's Chicken (firm)
McDonald's Corp.
Pepsico, Inc.
Sonic Industries, Inc.
Wendy's International, Inc.
Fast-food joints are getting fried. B. Bremmer. il *Business Week* p. 90 Ja '90 Fat of the land (nutritional analysis of fast food; interview with M. Jacobsen) il por *People Weekly* 21:38+ Ap 2 '91

1. What is the heading of the listing? ____________________

2. What is the date of the magazine in which an article was published entitled "Fast-food joints are getting fried"?

   ____

3. In what magazine is there an interview with M. Jacobsen?

   ____

4. On what page of *Business Week* does the article begin about "Fast-food joints are getting fried"?

   ____

5. If you wanted further information, list four topics under which you could look, according to *Reader's Guide to Periodical Literature*.

   ____

   ____

6. What does *il* mean in the listing? ______________________________

7. What do you think the + after *People Weekly* 21:38 means in the article entitled "Fat of the Land"?

____

8. To find an article on cassette recordings, under what subject or topic would you look in the *Reader's Guide to Periodical Literature*?

____

9. To find articles on video games, under what other subjects could you also look in the *Reader's Guide*? List three.

____

____

____

10. In the *Reader's Guide*, find a review of the videotape, *Batman*. Write the title of the magazine, volume, page, date, and name of reviewer below.

____

____

____

____

____

Additional Reference Books: Finding Answers and Overviews Fast

You have most likely spent some time in the reference section of your school or local library. This section is filled with books and volumes that provide information. Any index, such as the *Reader's Guide to Periodical Literature,* is a reference book. We *refer* to it for information. Encyclopedias are also reference books, as are **atlases, almanacs**, and dictionaries. As you may have noticed, these particular books and volumes *cannot* be checked out of the library.

The following are some reference books you might find helpful in writing your research report:

Biography Index is a cumulative index (or listing) of biographical material in books and magazines.

Dictionary of American Biography contains short biographies of more than 13,600 Americans who are no longer living.

Bartlett's Familiar Quotation contains thousands of quotations. The quotations are arranged in chronological order, from the distant past to the present. You may want to scan this reference work for an interesting quotation and then see whether the person who said it would make a good subject for your essay.

Notable American Women 1607-1950 is a biographical dictionary containing sketches of more than 1,350 women.

Who's Who in America—1998 is a biographical dictionary of notable living men and women.

Who Was Who in America (2 vol -1607) is a biographical dictionary of notable nonliving men and women.

There is also a *Guide to Reference Books* published by the American Library Association which lists and describes general reference books of all kinds from around the world.

The reference works listed above could be especially helpful to you as you begin to work on your research report. However, biographical reference

works are just one of many kinds of reference works you will find in your library. The following are some of the most used reference works:

General Encyclopedias provide articles on a wide range of subjects. The articles are intended as introductions to their subjects. Articles are listed alphabetically by subject. Some of the more commonly found encyclopedias include the following:

- *Collier's Encyclopedia*
- *Encyclopedia Americana*
- *The New Encyclopedia Britannica*

There are also *specialized encyclopedias* in your library. This type of encyclopedia focuses on a particular subject or area of study. These reference works will include introductory articles as well as more in-depth articles. If you are unfamiliar with a subject, a good way to use encyclopedias is first to use a general encyclopedia and then go to a specialized encyclopedia. The following are some of the specialized encyclopedias available:

- *Encyclopedia of Anthropology*
- *Encyclopedia of Biological Sciences*
- *Encyclopedia of Crime and Justice*
- *The Encyclopedia of Philosophy*
- *Encyclopedia of Psychology*
- *Reference Encyclopedia of the American Indian*

Atlases are a collection of maps bound together. An atlas can include many different types of maps. It may contain maps showing the topography of different areas or regions. It may contain maps showing the roads of different cities, states, or countries. It may even contain maps showing the per capita income, or the average amount of money earned by people in different areas or regions.

Almanacs are published yearly and contain information about a particular year. The range of information found in an almanac is quite wide and includes weather, politics, world events, sports, and economics, to name just a few.

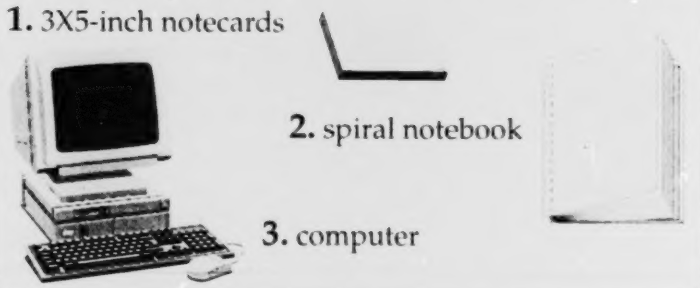
Manage Information: Organizing Your Findings

During your search for answers, you will gather many pieces of information. The kind of system you use for managing the information you gather will make the difference between using your time efficiently or finding yourself flipping aimlessly through piles of hard-to-use notes.

Store Information: Three Ways to Record Your Findings

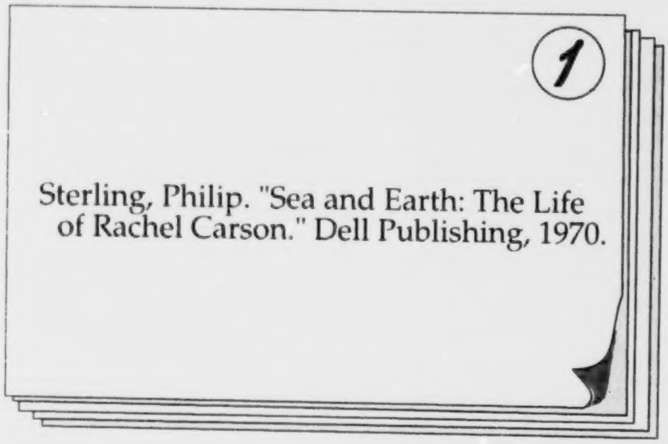
People who have been doing research for a long time often develop their own systems of storing information. Most, however, begin with one of the three time-tested methods. Three of the best ways to store the information you gather are (1) on 3X5-inch notecards, (2) in a spiral notebook, or (3) on a computer. Each has its advantages and disadvantages. Notecards permit you to put one piece of information on each card. They can then be shuffled into organization when it comes time to write a draft of your paper. However, notecards are easy to lose. A research notebook holds your information in one place and is easy to carry. You may eventually need to tear the sheets out to organize them, and scraps of paper are harder to shuffle and manipulate than notecards. Shuffling—*cutting* and *pasting*—is easy on a computer. Unfortunately, most computers are not portable.

Three of the Best Ways to Store Your Information



Store your information in bits; one piece of information to a notecard or to a section of a page in a notebook or computer file. Each entry must also include the source from which you borrowed the piece of information. Identifying the source is known as *documenting the source* or *citing the source*. If you do not cite a source and give credit where credit is due in your report, you are, in effect, stealing the information. To steal an idea or bit of information is called ***plagiarism***. It is a serious offense, as is any form of theft.

A good way to manage your information and avoid plagiarism is to set up a working **bibliography**. A *working bibliography* is a list or collection of all articles, books, and other sources checked for information or ideas while preparing a report or article. For each source—book, article, or other item—take a 3X5-inch card. In the left-hand corner, write the following: author's last name, author's first name, the title of the article, the book, or magazine from which it came, publishing date, and pages. In the right-hand corner, place a number. For your first source, use a number 1; for your second source, use a number 2, and so on.



①

Sterling, Philip. "Sea and Earth: The Life of Rachel Carson." Dell Publishing, 1970.

This information will eventually go on your **Works Cited page**. The Works Cited page appears at the end of your report. It provides readers with the same information on the sources, cited or used, in your report. Readers will then be able to find these sources if they wish to check your information or read more on the topic.

The following is a list of the most commonly used entries on a Works Cited page. Use these forms in your working bibliography and then again on your Works Cited page. Note the order of the information and the indenting of the second (and third) line(s). If a form for one of your entries is not listed below, check the *MLA Handbook for Writers of Research Papers*. If this is not available, your teacher or librarian will direct you to another source containing this information.

The following lists ways to cite entries on your Works Cited page:

- A source that has one author:

Owen, Marna. *Health.* Paramus, NY: Globe Fearon Publisher, 1994.

- A source that has two or three authors:

Meeks, Linda, and Phillip Heit. *Health: A Wellness Approach.* Columbus, OH: Merrill, 1991.

- A source that has more than three authors:

Fodor, John T., et al. *Health for Living.* Irvine, CA: Laidlaw Brothers, Publishers, 1980.

- A source that is a single work from an anthology:

James, Henry. "The Middle Years." *The Riverside Anthology of Literature.* Douglas Hunt. 2d ed. Houghton Mifflin Company, 1991. 96-110.

- A source that is a book without an author:

American Heart Association. *Exercise and Your Heart.* Dallas: American Heart Association, 1993.

- A source that is an article in a reference book:

"Mammals." Rare and Endangered Biota of Florida. 1992 ed.

- A source that has a signed article in a magazine:

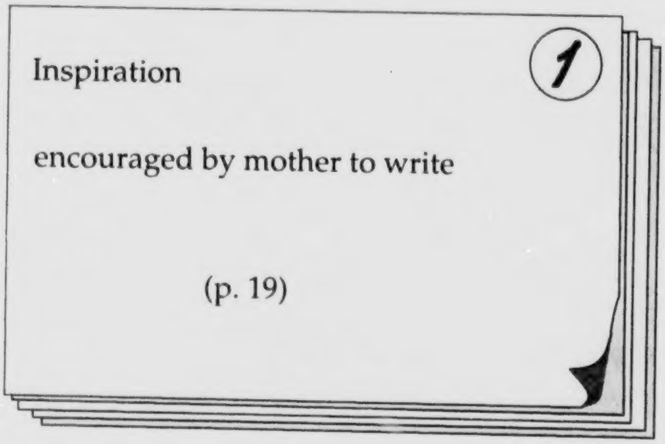
Gage, Nicholas "The Teacher Who Changed My Life." *ParadeMagazine* 17 Dec. 1989: 22-23.

- A source that is a periodical on a computer information service:

Shipley, Lorraine. "Seeing Heroes in Everyday Life." *New York Times* 22 Dec. 1981: B2+. Rpt. in Heroes, Vol. 3. Ed. Joe Corso, Miami, FL: Hero Series, 1990.

(The information you need for this type of entry is provided by the computer service.)

Each time you borrow a piece of information or an idea from a book or article, place a number 1 or number 2, etc., in the right-hand corner of the notecard, sheet of paper, or computer entry. This number will tell you the source this bit of information came from in your research. Write the information on the notecard, followed by the page from which it came. In addition, in the upper left-hand corner, write a word or phrase that describes the information or idea you are recording. Sometimes a piece of information can be described in more than one way. Note that in the sample notecards below, the information falls under two headings: *Inspiration* and *Family*. In such a case, write the information on two cards and put one heading (for example *Inspiration*) on one card and the other heading (for example, *Family*) on the other card. The more ways you describe your information, the more possibilities you create for using the information.

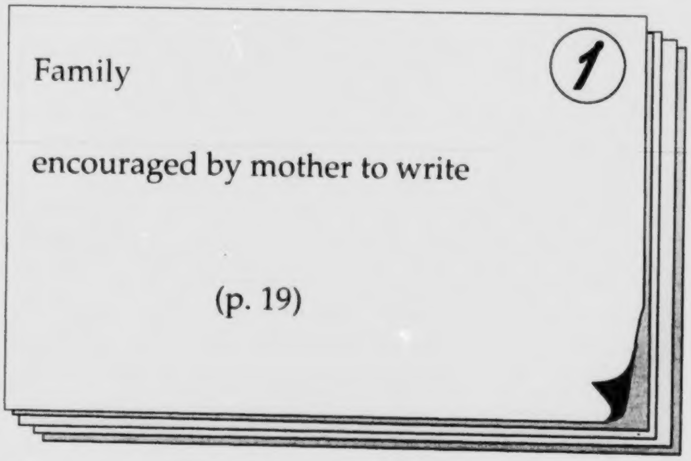


Inspiration

①

encouraged by mother to write

(p. 19)



Family

①

encouraged by mother to write

(p. 19)

Borrowing Information from Sources: Using the Summary, Paraphrase, and Direct Quotation

You will want to collect this information in ways that will be easy to use when it comes time to organize and write your report. The three forms you will use in this project are the **summary**, **paraphrase**, and **direct quotation**.

The Summary: Only the Main or Most Important Lines

When you summarize an article or book, you use your own words to capture the main idea(s). The *summary* boils down the most important ideas in the source into a concise description. Imagine you've just heard a long speech. As you leave the auditorium, a friend says: "Tell me what the speaker said as quickly as possible." Your brief response would be a *summary* of the speech.

This skill, like many in this unit, is one you have often used. Think back to the brief description of a story, television program, or movie you told to a friend. "Oh, the movie was about a young girl who surprises herself by showing tremendous courage as she saves her family from a killer hurricane." In just a few words you have captured the basic idea (or plot).

Many young writers make the mistake of using actual words or sentences from the source to compose their summary. Rather than gaining a full understanding of the ideas in the source, they end up simply remembering some of the actual words in the source. To avoid this problem, follow the steps below:

1. Preview the article as you would any reading assignment.
2. Read the article carefully but without stopping.
3. Read the article again, writing a single word or phrase in the margins to summarize each paragraph or section of the article. Do not use words from the article for your marks in the margins, except for special terms or key vocabulary.
4. Turn the article over and on a 3X5-inch notecard, in your research notebook, or in a computer file, write a summary using only fragments. (A *fragment* is an incomplete sentence.)

5. When you begin writing your first draft, you will then turn these fragments into complete sentences and thoughts composed wholly of your own language.

Remember: Even though you have used your own language to describe an idea or deliver information from a source, you have still *borrowed* the idea or source. Therefore, you must cite the source, or make it clear that you have taken the idea or information from someone else's work. (See pages 123-125.)

Below is an essay followed by a sample summary. The essay, "How the Strong Get rEVENge," is by George K. Richards. It appeared in the December 1995 issue of the magazine entitled, *Peace Watcher.* (*Peace Watcher* is a fictitious magazine, but the example is a demonstration of the proper way to cite sources in summary and paraphrase.)

How the Strong Get rEVENge

Recently, the news has been filled with accounts of people who have hurt or even killed one another during a feud. In nearly all of these cases, one or both parties felt that they had been wronged by the other. They felt the other had been disrespectful to them. At some point in our lives, almost all of us will experience this feeling. It is not a new feeling to the human race. It does seem, however, that our response to being treated rudely has been to react with violence. The cast of people who can incite our need for revenge seems limitless. It may be our parents or siblings who make us feel small as they take out their daily frustrations on us. Or maybe it's a teacher. Almost certainly some of our peers will be cruel at times. It can be students from another school or even a stranger on a city bus. All of these people and experiences can wear on our self-esteem and make us feel badly about ourselves. Some would argue that the way to get revenge on those who hurt or insult us is to hurt them back. I am here to argue that there is a far sweeter kind of revenge that does not include violence.

Why Hurting Back Feels Good

There is something to be said about hurting those who have hurt us. There is something about being insulted or hurt by someone that leaves us with a white hot pain in our souls. Almost immediately the pain festers and turns to rage. The rage rushes through us like wildfire, burning up our good sense, our self-control, and leaving in its wake nothing but itself. Sometimes we feel that the only way to put that wildfire out is to strike back at the offender—be it a friend or enemy, family or stranger. No doubt there is a momentary satisfaction when you strike back in word or deed. You get to say those famous last words to yourself: "No one can treat *me* like that!"

This satisfaction, however, is short-lived. We may then find ourselves in one of two positions: (a) We strike back and find ourselves in trouble, having been caught violating a school policy or local or state law. Violence in almost every situation is illegal. When we respond with violence, we have helped the offender to keep on hurting us: (b) We get away with our revenge—but not really. We thought the offender was a loser for acting the way he did, and now we've imitated his behavior. He's tricked us into the old *monkey see, monkey do* response. You may be doing the hurting, but the offender is pulling your strings.

The Worthy Life Alternative

So what is this sweeter kind of revenge? It's simple and it is the cornerstone of most modern religions: Live a worthy life! To get even with someone who has done you harm, don't attempt to harm him or yourself. Do not get even with an unsupportive or unloving parent by committing crimes or doing drugs. Do not get even with cruel classmates by fighting or starting rumors. The best kind of revenge against people who have harmed you is to live a life of which you can be proud. Work hard at your interests and be as successful as you can in life. When you live a worthy life, you raise your self-esteem and end the hurt others have done to you. Best of all, you use revenge to improve yourself and to learn to take control of your own life.

Where Do You Want to Be in 20 Years?

Do some imagining right now to compare the two kinds of rEVENge available. In the first scenario, your peer group hurts you and you respond by acting out. You fight or lose interest in school and hobbies—somehow you believe that such acting out will show others that you are the boss and no one can show you disrespect. In 20 years, when your dreams are just memories, that nasty peer group is smugly smiling, as they recount how easy it was to steal your dreams. However, there's another scenario; try it on for size. That peer group sees you in 20 years, a successful and respected person, and they can see how you had something strong inside of you. You responded to their rudeness by raising your self-esteem and keeping focused on your future. Now I ask you: How much sweeter could revenge be than that?

Summary: Get to the Point

Richards, George K. "How the Strong Get rEVENge." *Peace Watcher* Dec. 1995: 34-36.

In "How the Strong Get rEVENge," George K. Richards argues that although some people use violence to strike back at those who humiliate or hurt them, a better way is to "live a worthy life." In addition, Richards stated that when you live a worthy life and achieve your potential, you show the offender that your strength of character could not be diminished by attacks from others.

Notice that this summary contains only two sentences and 67 words. The first sentence tells the main point of the essay—people should respond to rudeness by living "a worthy life." The second sentence explains the value of her main point—why the writer thinks that living such a life provides one with sweet revenge.

Application

Select one of the **articles** *you have found on your hero.* **Preview** *the article and then read through it twice, making notations in the margins or in your notebook about the topic of each paragraph. Then answer the questions below to form a* **summary**.

1. How many sections or subheadings does this article have? ______
2. What word, phrase, or fragment would you use to describe each section or subheading?

   ____

   ____

   ____

3. What single word, phrase, or fragment would you use to describe the main idea of the article?

   ____

4. Write the bibliographic information of this article on the line below.

   ____

5. Using your answers to questions 2 and 3, write a two- or three-line summary of the article on the lines below.

   ____

   ____

   ____

The Paraphrase: A Retelling in Your Own Words

The *paraphrase,* like a summary, includes the main idea presented in the source material. A paraphrase, however, is longer. Using your own language, your paraphrase retells *in detail* the information and ideas found in the source. Imagine, this time, that as you leave a speech your friend says: "I didn't follow the speaker's argument about why history is such an important subject to study. Would you retrace what she said for me? Oh, and would you do it in your own words, preferably little ones that I can understand?"

If you are able to paraphrase an article or a section of an article in your own words, you will know that you fully understood the contents. You are ready to use an article in your essay when you've transformed the language into your own.

Remember: Like a summary, if you use a paraphrase in your essay, you must cite the source. (See pages 123-125.)

Below is a sample of a paraphrase based on the essay, "How the Strong Get rEVENge," by George K. Richards, which is on pages 128-130.

Paraphrase: Put It in a Few of Your Own Words

Richards, George K. "How the Strong Get rEVENge." *Peace Watcher* Dec. 1995: 34-36.

In "How the Strong Get rEVENge," George K. Richards argues that everyone will face being shown disrespect by someone else. In too many cases, Richards claims, the experience led to violence, sometimes even resulting in permanent injury or death. He argues that there is a better way to seek revenge than using violence.

He does, however, understand that using violence on those we see as having wronged us can be satisfying. This satisfaction is short-lived and can have dramatic consequences. One can end up arrested, injured, or dead. Even if one gets away with violence, one has only imitated the behavior of the one who originally had shown disrespect. Sometimes we attempt to hurt this

> person, who can be a parent, teacher, or peer, by doing badly in our school work, job, or in general. Such behavior, he explains, only lets the offender continue to hurt us.
>
> The best response is to "live a worthy life" and achieve our potential. That, he claims, is the sweetest kind of revenge. We succeed and show the offender that our strength of character could not be diminished by attacks from others.

The paraphrase, at 202 words, is shorter than the original, which is 633 words. However, the paraphrase retells nearly all the major points and the subtopics that appear in the original. A good way to think of the relationship between this paraphrase and the original is to think of concentrated orange juice and regular orange juice. Like the paraphrase, the concentrated orange juice has everything that the regular orange juice has, except that all the water has been removed.

Application

Use the same **article** *you used for your* **summary** *in the Application on page 131 to answer the questions below. Use your answers to* **paraphrase** *the* **article**.

1. How many sections or subheadings does this article have? ______

2. What is the main idea of each section and what details are used to explain or support each main idea? (Use fragments in your descriptions.)

   Section 1: Main idea— ______________________________

   Supporting details: ______________________________

   Section 2: Main idea— ______________________________

   Supporting details: ______________________________

   Section 3: Main idea— ______________________________

   Supporting details: ______________________________

   Section 4: Main idea— ______________________________

   Supporting details: ______________________________

3. Write the bibliographic information of this article on the line below.

   ____

4. Paraphrase your answers to question 2 above, using complete sentences.

   ____

   ____

   ____

   ____

The Direct Quotation: Using an Actual Word, Phrase, or Sentence from a Source

In some instances you will want to use the actual words of the author. Sometimes a word, phrase, or sentence is so perfect in capturing an idea or thought that it cannot be replaced without losing much of the meaning. When you record something word for word, you are using a *direct quotation*.

Direct quotations must be put in quotation marks (" "). As with all borrowed material, you must cite the source from which you took the quotation. (See pages 123-125.)

As an example, imagine that you are using the essay "How the Strong Get rEVENge" for your own research paper on the causes of violence among youths. You think that the writer has perfectly captured in words the anger that drives some youths to lose their self-control and become violent. You find a good spot for this quotation and use it in this form:

> Why, when some youths feel they have been shown disrespect do they respond by doing things they otherwise would never consider? The writer Ginger K. Richards says that the pain of being shown disrespect often turns to rage, and then the "rage rushes through us like wildfire, burning up our good sense, our self-control, and leaving in its wake nothing but itself" (page number xx).

As another example, imagine that you have found a quotation about Rachel Carson from the famous scientist Hermann J. Muller in a book by Philip Sterling. The scientist praised Carson for calling attention to the "...ever accumulating multitudes of poisons which are permeating the human body." A quotation from Muller in Sterling's book would be a good testimonial to Carson because he is so well respected in science. In your description of Carson's major contributions, you find a good place for the quotation, and use it in this form:

> The famous scientist Hermann J. Muller praised Carson for calling attention to the "...ever accumulating multitudes of poisons which are permeating the human body" (Sterling 152).

The skillful writer uses only a few quotations. Too many quotations will overshadow your own voice, words, and ideas. So use quotations the way you would use a strong spice in cooking—just a pinch or two.

Application

Using the same **article** *you used for your* **paraphrase** *in the Application on page 134, follow the directions below to create your* **topic sentence**.

1. Select one phrase and one sentence from the article that are particularly revealing or interesting.

   Phrase: ______________________________

   Sentence: ______________________________

2. Explain what this phrase and sentence reveal or why they would help you explain an important point or idea.

   Phrase: ______________________________

   Sentence: ______________________________

3. Create a sentence which combines your own words and the quoted phrase. (Remember to surround the phrase with quotation marks.)

   ____

   ____

4. Write a phrase to introduce the quoted sentence. (For help in how to combine an introductory phrase with a direct quotation, see the example on page 135.)

   ____

   ____

Structure Your Research Report: Using Your Questions to Organize Your Essay

Once you have collected the information and ideas you want, it is time to organize them. The formal essay generally has a structure. Like a building, it is built according to a design. A good way to develop a structure is to ask yourself: What is the main point of my essay? (In this project, the main point will be whether your subject meets the criteria for being considered a *hero*.) Then ask yourself: What information do my readers need first, second, third, etc., in order to understand my main point and be persuaded that it is valid?

Return to the criteria or the list of qualities that make a hero. (See pages 104-105.) Since you carefully planned your search during the prewriting stage, the structure of your essay has already been worked out.

Paragraph 1: Who was this person? (Readers first need to know about the subject—in this case the selected person. A *biography* of the person will provide this information. In addition, this biography should create interest in your readers. You will know your opening paragraph is successful if readers begin thinking: "This is interesting, tell me more!" This paragraph will also lead up to and include a thesis statement.)

Paragraph 2: Did this person have a mission or quest, and did he or she maintain a strong sense of right or wrong, even in the face of obstacles? (This is simply the first criterion for determining whether this person is a hero.)

Paragraph 3: Did this person demonstrate any special abilities, for example, insight, extreme intelligence, or physical courage? (This is simply the second criterion for determining whether this person is a hero.)

Paragraph 4: Has this person's status as a hero withstood the test of time? Do people today still consider him or her a hero? (This is simply the third criterion for determining whether this person is a hero.)

Paragraph 5: What can we learn from this person's history? In what ways would this person serve as a good role model? In what ways would this person not serve as a role model? (In the concluding paragraph, you will want to highlight and tie together the essay's important points. In addition, you will want to draw a final conclusion for readers.)

To begin organizing your information and ideas, separate your notecards into five piles corresponding with the five paragraphs on page 137. If you have used a word or phrase to describe each notecard, this job should be easy.

After separating your information into piles, you will want to examine each pile carefully. The information you have collected on the cards, along with the answers you have written on page 136, will support each **topic sentence** (often the first sentence) of the paragraph. Then order the information so it supports and explains your topic sentence.

In some cases, you will find the same information in more than one pile. (This will occur if you used more than one heading and notecard for the same piece of information.) At this point, then, you must decide which topic sentence the information is most closely related to in your report.

For example, take the question used to organize paragraph 2: "Did this person have a mission or quest, and did he or she maintain a strong sense of right or wrong, even in the face of obstacles?" In an essay written about Rachel Carson, the answer is "yes," and the topic sentence became the following:

> In spite of the many obstacles Rachel Carson faced, she continued trying to alert the public about threats to the environment.

The pieces of information, or notecards, are ordered in the following way to best support and explain the topic sentence:

Information #1: corporations, farmers criticized Carson's book *Silent Spring*

Information #2: Carson attacked use of DDT (dichlorodiphenyltrichloroethane) pesticide; corporations said this research unreliable; DDT needed to grow enough food

Information #3: attacked because she was a woman; women couldn't be trusted; stuck by her research

Information #4: also overcame poor health: cancer, arthritis, ulcer

Information #5: persevered; *Silent Spring* led to laws banning/ restricting use of dangerous chemicals

Application

After separating your information into paragraph piles and studying your notes, fill in the blanks below to create a **topic outline**. *Use only fragments—a word or phrase.*

1. What word or phrase best describes this person's life? __________

   ____

   In what order will your information best support this claim?

   Information or idea #1: ______________________________

   Information or idea #2: ______________________________

   Information or idea #3: ______________________________

   Information or idea #4: ______________________________

2. Did this person have a quest or mission, and did he or she go about this quest or mission with a strong sense of right and wrong?

   ____

   In what order will your information best support these claims?

   Information or idea #1: ______________________________

   Information or idea #2: ______________________________

   Information or idea #3: ______________________________

   Information or idea #4: ______________________________

3. Did this person have a special ability, and if so, what was it?

____

In what order will your information best support this claim?

Information or idea #1: ______________________________

Information or idea #2: ______________________________

Information or idea #3: ______________________________

Information or idea #4: ______________________________

4. Do we still see this person as a hero today? ______________

In what order will your information best support this claim?

Information or idea #1: ______________________________

Information or idea #2: ______________________________

Information or idea #3: ______________________________

Information or idea #4: ______________________________

5. What can we learn from this person's life? Would he or she make a good role model? Why or why not?

____

In what order will your information best support or explain these claims?

Information #1: __________________________________

Information #2: __________________________________

Information #3: __________________________________

Information #4: __________________________________

Writing the First Draft: Turn Your Research into Sentences and Paragraphs

So far in this unit, you have selected a topic, kept a working bibliography of sources, made clear notes from your sources, and organized these notes into an outline. You are now ready to write a first draft.

When you write a first draft, you take your paragraph piles and mold them into sentences and paragraphs that make sense to your readers. Most first drafts are messy. Calling this effort a *first* draft implies that there will be at least a *second* draft. Knowing that you will have the opportunity to revise and improve this draft should help you to write freely. Don't sweat over each word in the first draft. Use the first draft to experiment. Try out new words. Move sentences around in paragraphs to see which order presents your information and ideas most logically. You will be able to polish individual words, rewrite sentences, and add missing details in the second draft.

The Thesis Statement: Making Your Claim

Your first task is to write a *thesis statement*. A thesis statement tells your readers what you believe about your topic. It is a claim: a statement the rest of your essay will support. Your topic, for example, may be Rachel Carson; however, Rachel Carson is not your thesis statement. Your thesis statement would make a claim or state an opinion about her: She is a hero; or she is not a hero according to the criteria being used to evaluate her. In this particular research paper, your thesis statement will tell your readers the answer you found to this question: "Is this person a hero?" A good way to determine this answer is by using the following chart:

Qualities of a Hero

	YES	NO
1. Did this person see himself or herself as being on a quest or mission, and if so, did this person conduct himself or herself with **honor**, and with an internal sense of right and wrong while on this **quest**?		
2. Did this person have a special ability that set him or her apart from most people?		
3. Do we still see this person as a hero?		

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If your selected person scores a YES on all three criteria above, then he or she is a complete hero. If he or she scores a YES on two criteria, then he or she has heroic qualities and is nearly a hero. If he or she scored only a single YES, then he or she is not a hero.

Rachel Carson scored a YES on all three criteria. A thesis statement for an essay on her could read: **"Because of the honorable way in which she pursued her goal, the insight she showed about the environment, and the positive lasting impression she left, Rachel Carson is indeed a complete hero."** Your thesis statement should be placed at the end of the first paragraph.

Note that this thesis statement begins with "Because"—the statement includes reasons why the writer claims Carson is a hero. Here is the thesis statement again, with each reason numbered: "Because of (1) the honorable way in which she pursued her goal, (2) the insight she showed about the environment, and (3) the positive lasting impression she left, Rachel Carson is indeed a complete hero." Note that each of the reasons given in support of Carson will become the topic of a body paragraph (paragraphs 2, 3, and 4). Paragraph 2 will show that she *pursued her goal or mission in an honorable way*; paragraph 3 will show that she *had a special kind of insight about the environment*; and paragraph 4 will show that she *is still considered a hero*. As you can see, a thesis statement not only states the main idea you will develop in your report, it may also indicate the organization pattern your report will follow. The thesis statement will also reflect your tone and point of view regarding the topic.

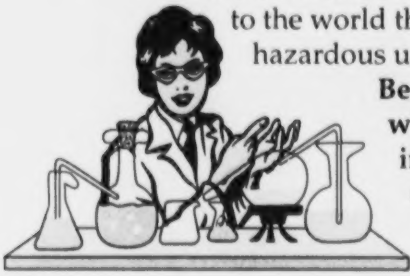
Paragraph 1: The Introduction

In the first sentence of your essay, tell readers something startling or interesting about this person. This will *hook* their interest and give them a reason to continue reading. Follow the opening sentence with a brief biography. The opening paragraph should lead smoothly to the thesis statement which will serve as the final sentence of this paragraph. (In the sample introductory paragraph below, the *hook* is italicized and the thesis statement is bolded.)

Example of introductory paragraph:

> *Although she grew up hundreds of miles from the ocean, Rachel Carson developed a lifelong interest in the sea.* She was born on May 27, 1907,

in western Pennsylvania and lived there until she left to attend college in Pittsburgh, Pennsylvania. Even as a child she loved to write and was encouraged by her mother to do so (Wadsworth 19). After taking science courses in college, she became torn between becoming a writer and studying science (Sterling 58). Fortunately, she was eventually able to combine her two great loves and became a science writer who focused on marine topics. She used this ability to alert the world to the damage the use of chemicals was doing to the environment and particularly to the sea. Proving to the world that she was right about the hazardous use of chemicals became her mission. **Because of the honorable way in which she pursued her mission, the insight she showed about the environment, and the positive lasting impression she left, Rachel Carson is indeed a complete hero.**



Body Paragraphs: The Meat of the Essay

Each body paragraph should begin with a *topic sentence*. The topic sentence works in a paragraph the same way a thesis statement works in an essay. Whereas the thesis statement tells readers the main point or claim of the essay, the topic sentence conveys the main point or claim of the paragraph.

You will use the information and ideas you've researched, as well as your own thoughts, to complete the paragraph. The paragraph must persuade readers that the claim or opinion made in your topic sentence is valid. (In the sample paragraph on pages 142-143, the topic sentence is italicized.)

Remember: Like the thesis statement, the topic sentence makes a main point, claim, or states an opinion, not just a statement of fact.

For example, a statement that read, "Rachel Carson's book *Silent Spring* was published in 1962" is a statement of fact; it can be checked and verified. Therefore, it cannot be a topic sentence for it does not make a claim that the rest of the paragraph can support and discuss. A good way to think of a topic sentence (and a thesis statement) is to imagine yourself standing before your class. You begin by saying, "Today I will try to convince you that . . ." and then complete this sentence with a claim or an

opinion. You will then use the rest of your time (or paragraph) to persuade your classmates that your claim or opinion is valid.

Study the example of a body paragraph below. Look at the topic sentence: "In spite of the many obstacles Rachel Carson faced, she continued trying to alert the public about threats to the environment." Note that this statement is not a fact, unlike the date of Carson's birth or the years she attended college or the year she died. Instead, this statement is the writer's claim or opinion. In the rest of the paragraph, the writer must persuade readers that this claim or opinion is valid.

Use a test to see whether your topic sentence (or thesis statement) is a claim or a fact. Try to write a question about your topic sentence that cannot be answered by any information in the topic sentence. Consider, for example, the following sentence: "It takes 365 days for the earth to revolve around the sun." The only question we could ask of this sentence is, "How many days does it take the earth to revolve around the sun?" The answer, of course, is in the original sentence: 365 days. Therefore, this sentence cannot be a topic sentence.

Now consider the above topic sentence: "In spite of the many obstacles Rachel Carson faced, she continued trying to alert the public about threats to the environment." Here are some of the questions this sentence suggests: "What were the obstacles Carson faced?" "How did she continue trying to alert the public about threats to the environment?" "What were the threats to the environment?" As you read the body paragraph below, notice how each of these questions is answered in the paragraph. As you can see, the topic sentence prompts questions that the rest of paragraph must answer. (In the sample paragraph below, the topic sentence is italicized.)

Example of a body paragraph:

> *In spite of the many obstacles Rachel Carson faced, she continued trying to alert the public about threats to the environment.* After her book *Silent Spring* was published in 1962, many corporations which made chemicals and many farmers which used these chemicals began to denounce Carson's claims (Sterling 154). She focused much of her attack on DDT (dichlorodiphenyltrichloroethane), a chemical used to kill damaging insects (Wadsworth 92). Chemical companies called her research unreliable, and farmers claimed that without these chemicals, they would not be able to grow enough crops to

feed the American people. Carson, however, stuck by her research. Carson also had to overcome another obstacle—her poor health. While working on *Silent Spring* she suffered from cancer, arthritis, and an ulcer (Kudlinski 51). However, nothing could stop her, and *Silent Spring* led to many laws banning or restricting the use of dangerous chemicals.

The Concluding Paragraph: Tie It All Together

The concluding paragraph ties the entire essay together. It should briefly summarize the body paragraphs. It should also add an insight that you, the writer, have based on your research and thinking. Notice that even the concluding paragraph has a topic sentence, which tells readers what the paragraph will discuss. (In the sample paragraph below, the topic sentence is italicized.)

Example of concluding paragraph:

> *We can learn much from Rachel Carson's life.* She followed her love of writing and science, and found a way to do both rather than sacrifice one. When her discoveries about the harm chemicals were doing to the environment were attacked, she—a single woman facing powerful corporate men—would not back down. Through it all she acted with confidence, probably because she loved writing about nature and did careful research to back up her claims. Passion and knowledge were her weapons in the very important fight she waged. In the end, her work made a difference in the way we treat planet Earth.

Practice

Place a √ next to the examples below that could be used as **topic sentences**. *Place an* **X** *next to the examples that could* **not** *be used as* **topic sentences**. *Next to the examples that* **are** *topic sentences, write the questions the topic sentence prompts.* **Remember:** *a topic sentence must be a* **claim** *or an* **opinion**.

________ 1. Two hurricanes swept through Florida last year.

____

________ 2. Ft. Lauderdale is on the coast, whereas Tallahassee is landlocked.

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________ 3. Education is necessary for anyone who is going to be successful in the Information Age.

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________ 4. The high temperature yesterday was 92°.

____

________ 5. The best all-around exercise is roller-blading.

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________ 6. Talent is something you are born with—it cannot be learned.

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________ 7. The United States is bordered in the west by the Pacific Ocean and in the east by the Atlantic Ocean.

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________ 8. Unless the city widens Main Street, many businesses downtown will fail.

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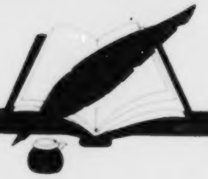

Application

Answer the questions and fill in the blanks below to produce the **hook, thesis statement,** *and* **topic sentences** *of your report.*

Paragraph 1 (introduction)

1. (opening sentence of paragraph:) What startling or dramatic information, question, or quotation will hook your readers' interest about this person?

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2. (thesis statement—last sentence:) Describe the way in which this person fits or does not fit the criteria for being considered a hero.

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Paragraph 2 (body)

3. (topic sentence—first sentence in paragraph:) Tell whether this person was on a quest or mission and whether he or she had a strong internal sense of right and wrong.

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Paragraph 3 (body)

4. (topic sentence—first sentence in paragraph:) Tell whether this person had a special ability that set her or him apart from most people.

Paragraph 4 (body)*

5. (topic sentence—first sentence in paragraph:) Describe how history has treated this person. Do we see him or her in the same way, as more of a hero or as less of a hero than he or she was seen in his or her lifetime?

Paragraph 5 (conclusion)

6. (topic sentence—first sentence in paragraph:) Describe what we can learn from this person's life, if anything.

**As noted before, you may have more body paragraphs depending on the amount of relevant research material you found.*

Writing Your First Draft: Get Your Thoughts and Research on Paper

At this point you should have the opening sentence, thesis statement, and topic sentences. Now you are ready to begin drafting, or writing, your report. When you are finished writing this version of your report, you will have completed your first draft. To say that you have written a first draft implies that there will be a second draft. Knowing that you will have an opportunity to sharpen and revise your report should help relax you as you write. Write as good a first draft as you can, but don't sweat over every single word or even whole sentences.

Developing the Paragraph: Lead with a Topic Sentence, Follow with Details

As you have learned, the topic sentence tells readers the main idea or the claim you are going to support in a particular paragraph. Next, your ideas or claims need to be supported with relevant evidence—facts, anecdotes, and statistics—from reliable sources. The rest of the paragraph, then, must have enough relevant information or reasons to persuade readers that your claim is valid or believable. The sentences that deliver this support are called *detail sentences*. Many paragraphs also have a concluding sentence that summarizes the paragraph by restating the central idea. The topic sentence and the concluding sentence are the most general statements in a paragraph.

There are many different ways to provide details in a paragraph. The categories below are some of the most common and effective ways of developing detail sentences.

1. **Definitions.** Use a definition to define a word, a process, or a concept.

   Example: A decade means 10 years.

2. **Descriptions.** Use a description to explain what something looks like, feels like, sounds like, tastes like, etc.

   Example: The rotting fish was mottled and covered with algae.

3. **Examples.** Use an example to give readers a specific instance.

   Example: A ball tossed into the air shows the force of gravity.

4. **Facts.** Use a fact to support an opinion or claim you are making.

   Example: The timer on the security camera shows that they got home before 8:00 p.m.

5. **Statistics (numbers or percentages).** Use statistics to prove what you are claiming is correct.

   Example: Twenty percent of the class got an "A" on the test.

6. **Reasons or Causes.** Use a reason to justify a statement.

   Example: Driving under the influence of alcohol can cause accidents.

Sometimes writers have a hard time including enough details to support a main idea. If this happens to you, check the list above for ideas on the kind of details you could add to your paragraph.

Remember: Readers need clear and accurate details to understand what you have written.

Study the example below of a paragraph that has a topic sentence followed by detail sentences. The topic sentence is italicized.

> *Until about 150 years ago, most parents thought of and treated their children as younger adults.* Many children worked right along side of their parents as soon as they were old enough. If the father was a cobbler, his children most likely helped to make and fix shoes. Parents who worked in factories thought themselves lucky if they could get their children jobs working right along side of them. Children did not have lengthy childhoods, as we might imagine.

Notice that the *topic sentence* clearly states the main idea of the paragraph. It helps readers prepare for what follows: Readers expect that the sentences that follow, *the detail sentences*, will discuss, explain, and support how children were treated as "younger adults." Read the paragraph again, and note how each detail sentence refers to the topic sentence.

Structuring Your Paragraph: The Five-Sentence Design

A paragraph can have a wide number of sentences. Paragraphs in very learned texts may run as many as 20 or even 30 sentences. At this point in your writing career, try to compose paragraphs of about five sentences. In this number of sentences, you can present a topic sentence with enough details of support and a concluding sentence.

Practice

Underline the **topic sentence** *of the following paragraphs. Then tell if it was developed by examples, facts, descriptions, or reasons.*

1. Ants are truly interesting creatures to study. The species is over 100 million years old. They are social creatures living in large colonies divided into a queen and her workers. Ants live longer than most insects. Queen ants have lived as long as 20 years and workers nearly 10 years.

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2. Time has influenced the many styles of architecture. Early American is characterized by simple rectangles. The Gothic style, which dates back to the middle of the 12th century, has a pointed arch rather than the rounded arch of the earlier Romanesque style. The Renaissance style of the 15th century was a revival of the Romanesque. The skyscraper is an example of modern architecture, which can use the characteristics of earlier styles.

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3. The scientific method involves several steps. First you identify a problem—a question that you think you can answer through further investigation. Next you gather more information to determine a possible answer to your question. This possible answer is called a hypothesis. Then you carry out an experiment to test your hypothesis. Through observations of the results of your experiment, you draw a conclusion. If your conclusion continues to prove true in your and other scientists' experiments over a long period of time, then you can construct a theory that answers your question in a general way. The scientific method insures that the answers we find to our questions and mysteries will be accurate and, most likely, useful.

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4. Your appearance can play a major role in whether or not you get the job you seek. Even though a pair of ripped jeans may not mean you can't perform the job, they may cost you a chance to show that you are a good worker. Employers generally look for applicants who dress neatly and conservatively. Before applying for a particular job, take a look at how others who work there dress. This will give you a good idea of how to dress for your interview.

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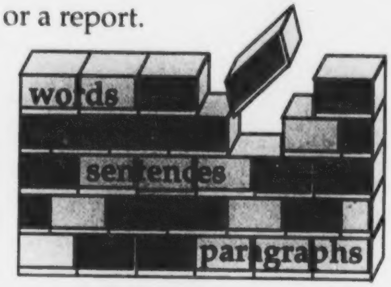
Practice

Practice writing a **five-sentence paragraph** *by using the instructions below. You can use this format when you compose your paragraphs for your research report. Remember: A paragraph can contain many different number of sentences, but at this point in your writing career, five sentences is a good structure to use. It will contain one* **topic** *sentence, three* **detail** *sentences, and one* **closing** *sentence.*

1. Write a topic sentence about a subject or hobby you know well.
2. List three facts that support or explain your topic sentence.
3. Write three sentences using the facts in number 2. If you need to, change the order of your facts.
4. Write a sentence that sums up the importance of the sentences you just wrote. It should answer the question "so what?"

The Well-Built Paragraph: Using Unity and Coherence



There are many building blocks in an essay or a report. Words, of course, are the smallest building blocks, then sentences, and then paragraphs. If you were to think of building a house, the words would be the boards, the sentences would be the floors, walls, and ceilings, and the paragraphs would be the rooms. Paragraphs, then, have to be designed so that all the boards, floors, walls, and ceilings fit together. If they don't fit together, then the room will not offer much use or value. Similarly, if the words and sentences do not fit together, the paragraph will not be very readable. It will not be a paragraph that gives your readers information and ideas *in a way* that they can grasp and use. Well-written paragraphs have both *unity* and *coherence*.

Unity: When Every Sentence Points to the Main Idea of the Paragraph

A paragraph, as you know, is a group of sentences that all discuss and support a single idea or claim. When all of the sentences in a paragraph discuss, illustrate, or otherwise develop the main idea, the paragraph has unity. All of the sentences are unified or work together. A good test for every paragraph you write is to take each sentence and ask: "Does this sentence focus on the topic sentence or main idea?" If it does, then it adds to the unity of the paragraph. If it does not, then it should be revised to do so. If you discover that the content of the sentence is not directly focused on the main idea, then delete it.

A good way to think about unity is to imagine watching an exciting movie. What if, in the midst of the most dramatic scene, when the heroine is hanging by a fingernail from the Statue of Liberty, the movie suddenly showed the streets below and then focused on an unusual car. What if the movie followed the car for a few blocks and then returned to the dangling heroine? The effect of the scene would be lost. Your interest would be lessened. So it is when we read a paragraph that is focused on a subject for three or four sentences and then suddenly shifts to a different subject or focus. When this happens, we also begin to lose our trust in the writer. We may think that this writer is not very competent, and we may even wonder if we can trust the writer's research.

Practice

A paragraph is a group of organized sentences which discuss **one main idea**. *Read the following paragraphs. Each one has a sentence that does* not *belong. Write down the sentence that does* not *belong.*

1. An actor does not always make a lot of money by making a television show. Only a small percentage goes to the actor. The actor has to split the money with managers, producers, and the studio. Harrison Ford is a wonderful actor. However, an actor's percentage can still be a large sum of money.

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2. In the last few decades, we have developed many safety devices to make many activities much safer. Unfortunately, if these devices are not used properly, they will not offer nearly as much protection. Take, for example, the seat belt. If it is not worn across the hips and down low on the waist, then it will not fully protect a driver or passenger. The belt that is worn higher, up around the naval, can lacerate and bruise our inner organs in an accident where our bodies are thrown forward. It's a small thing—pushing the belt down onto our hips—yet it can mean the difference between coming out of an accident injury free or suffering internal bleeding. Many people get sick when they see blood; some will even faint. Similarly, the bicycle or motorcycle helmet is often positioned wrong. On a hot day or after many miles on either cycle, many of us start to push the helmet back on our heads and even loosen them a bit. The helmet is no longer secure. It can now shift during a jolt and expose the skull. Unfortunately, many of us seem to believe that simply having safety devices on our bodies will keep them safe. Don't believe it. They are not good-luck charms that will protect us magically. Use them correctly or suffer the consequences.

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3. Watching sports on television has become one of the most popular hobbies in the United States. Most people, however, do not know how to get the most of their sports viewing. Most people watch only the ball, whether they are watching a basketball, baseball, volleyball, or any other sport in which a ball is used. Consequently, most viewers have no idea about what happens *away* from the ball during the action. Do you know, for example, what offensive basketball players do when they don't have the ball? Stock car racing is the most popular spectator sport in the world. Have you ever watched Magic Johnson dribble down court between and around defensive players as if they were standing still? Similarly, in baseball, when a ball is relayed from an outfielder to an infielder, have you ever watched to see how the other infielders position themselves to back up the throw and prepare themselves for a play at one of the bases? If you haven't, then you're only watching half the game.

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4. There are many breeds of dogs for sale in the local pet shops. The pet store owners report that they sell more Dobermans and German shepherds than any other breed. Their customers tell them that they want these breeds for protection. Other popular breeds are toy poodles and cocker spaniels. Fido is John's pet. People like poodles and cocker spaniels because they are smaller dogs. Some customers buy the more exotic breeds like the Rhodesian ridgeback and the Irish wolfhound. The pet shop owners have to keep these different breeds to sell to their patrons.

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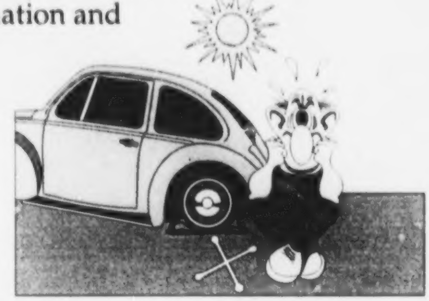
Coherence: Connecting Sentences to One Another

A paragraph is coherent when one sentence leads naturally and smoothly into the next sentence. Your readers should be able to see how a point or piece of information made in one sentence relates to a point or piece of information in the next sentence, and so on. There are many different ways to achieve coherence; this unit will focus on two of them. One of these is to present information and points in an orderly way. If you were to instruct someone in fixing a flat tire, you would not tell them to remove the flat tire before you told them to loosen the lug nuts and jack-up the car. Therefore, think of ordering your sentences so that your readers can follow your discussion or argument.



Another way to create coherence is to use **transitions**. A *transition* is a word or phrase that bridges or links one sentence to another. (Transitions can also be used to link one part of a sentence to another, one paragraph to another, or even an entire section of an essay to another section.) Transitions help the ideas and information in a paragraph fit together. If sentences were train cars, transitions would be the couplers between them. There are many different ways to organize a paragraph and many different transitional words and phrases that can link sentences. The following are some of the methods used to arrange sentences and produce links in a paragraph:

Chronological: If the paragraph is describing events, arrange them in the order in which they happened.

> *The day went from bad to worse.* I was awakened when a baby rattlesnake shook his rattle in my face. *Then* the toaster burst into flames, and turned breakfast into crumbs. *After* that flaming experience, I rushed to my car only to find four flat tires and a dead battery. *Finally,* I went back inside, got in bed, and pulled the covers over my head.

Note that in the above paragraph ordered according to time, the transitions used to smoothly move from one sentence to another are *Then*, *After*, and *Finally*. Without transitions to link, order, and make clear the relationship between sentences, your paragraph will read like a bunch of sentences tacked together. Even the best content will read poorly without transitions to help readers understand.

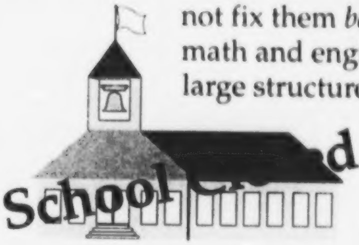
Examples and Reasons: If the topic sentence makes a general claim, support it with examples or reasons.

> *Although watching sports on television has become one of the most popular hobbies in the United States, most people do not know how to get the most out of their sports viewing.* Most people watch only the ball, whether they are watching a basketball, baseball, volleyball, or any other sport in which a ball is used. *Consequently,* most viewers have no idea about what happens away from the ball during the action. Do you know, *for example,* what offensive basketball players do when they don't have the ball? *Similarly,* in baseball, when a ball is relayed from an outfielder to an infielder, have you ever watched to see how the other infielders position themselves to back up the throw and prepare themselves for a play at one of the bases? If you haven't, then you're only watching half the game!

Note that in this paragraph that uses examples and reasons to support the topic sentence, the transitions "Consequently," "for example," and "Similarly" clearly tell us how the sentence relates to the one before it. The sentence that begins with *consequently* will tell the *effect* of a cause that has previously been described. The transitional word *similarly* will give us a reason or example that is *like* the one just presented.

Cause and Effect: If the topic sentence presents a cause, the rest of the paragraph will describe its effects.

> *One day I woke up to find all the schools closed. As a result,* kids all over the country spent the day bored with nothing to do but get into trouble. They never learned or they forgot how to read. *Consequently,* books began to disappear because no one knew what to do with them. When bridges began to fall, they could not fix them *because* they did not know how to do the math and engineering it takes to understand and erect a large structure. *Because* they had no schools, kids never grew up and education simply became something that died in the past.



Note that in this paragraph showing the effects of schools closing, the transitions help readers follow a list of cause and effects. The transitions are *As a result, Consequently, because,* and *Because.* Take out these transitions and the paragraph becomes a list the reader must try to understand.

There are many possible ways to move smoothly from one sentence to another and link one sentence to another. The following is a partial list of transitions:

- To show an additional example, item, or idea: *again, also, besides, even more important, furthermore.*

  Example: I finally learned how to wait my turn in a discussion. *Even more important,* I finally learned how to listen.

- To show a contrast between two things: *although, but, however, in contrast, nevertheless, yet.*

  Example: The television has brought faraway places into our living room and educated us about many exotic places. *However,* the television has also brought us many worthless shows that waste our time with juvenile humor.

- To show an example: *for example, for instance, in fact, to illustrate.*

  Example: Education beyond high school can do more than just increase your knowledge and skills. *For example,* in higher education you may meet people from distant places with fascinating pasts and unusual ideas.

Practice

Underline the words or phrases that are used as **transitions** *or links in the paragraph below. Then, on the lines below, rewrite the paragraph without these transitions. Contrast the paragraphs and note how transitions add* **coherence** *to the paragraph.*

What keeps us from reaching out and making contact with people? Often the answer is the fear of rejection. When someone accepts us, we glow and feel good. On the other hand, few things in life make us feel worse than having someone reject us. And yet, people will rarely reject us unless we reject ourselves. This point is so important in any kind of social relationship that it deserves rephrasing: People are not likely to reject us if we have a good self-image.

Application

Now it is time to apply what you have learned to writing your own essay. Use the forms below to compose the **paragraphs** *of your first draft.*

Paragraph 1: Introductory Paragraph

1. Write the first sentence or hook of your essay on the lines below. (See Paragraph 1 in Application on page 148.)

2. List the information or idea you compiled under question #1 in the Application on page 148.

3. Write the thesis statement. The thesis statement should answer the question whether this famous person meets the criteria for being considered a hero. The thesis statement should also forecast, or tell, what your reasons are for considering this person a hero or for not considering this person a hero. Each of these reasons should become the topic of a body paragraph.

   The following are two models for writing a thesis statement for this research report. Note that the first model is for a person who does meet the criteria. The second model is for a person who does not meet the criteria. The third model is for a person who meets some of the criteria but not all three of them.

   (1) Because [fill in the name of your topic] conducted himself with honor while on his mission, had a special insight into his interest, and is still seen as a hero today; he is indeed a complete hero.

   (2) Because [fill in the name of your topic] did not conduct himself with honor while on his mission did not have a special insight into his interest, and is no longer seen as a hero today, he is not a hero.

(3) Because [fill in the name of your topic] did not conduct himself with honor while on his mission but did have a special insight into his interest and is still seen as a hero today, he is a partial hero.

(Note that a partial hero may have two of any of the three criterion but does not have all three. In such a case, your thesis should explain which criteria he met and which criterion he did not meet.)

4. On a separate sheet of paper, write your introductory paragraph. Use #1 above as your opening sentence. Use the information and/or ideas you listed under #2 to create an interesting biography of your subject. Then use #3 above as your thesis statement and the last sentence of this paragraph. Try as best as you can to make this paragraph have unity. All the sentences should focus on a single main point. In addition, try to use transitions that will give this paragraph coherence.

Paragraph 2: Body Paragraph 1

1. Write the topic sentence of paragraph 2 on the lines below. Use the topic sentence you created under Paragraph 2 in the Application on page 148.

   ____

2. List the information or idea you compiled under question #3 in the Application on page 148.

   ____

3. On a separate sheet of paper, write paragraph 2. Use #1 above as your topic sentence. Use the information and/or ideas you listed under #2 to create the detail sentences that will support and discuss your topic sentence. Then develop a concluding sentence that sums up your paragraph but does not repeat your topic sentence. Try as best as you can to make this paragraph have unity. All the sentences should focus on a single main point. In addition, try to use transitions that will give this paragraph coherence.

Paragraph 3: Body Paragraph 2

1. Write the topic sentence of paragraph 3 on the lines below. Use the topic sentence you created under Paragraph 3 in the Application on page 149.

   ____

2. List the information or idea you compiled under question #4 in the Application on page 149.

   ____

3. On a separate sheet of paper, write paragraph 3. Use #1 above as your topic sentence. Use the information and/or ideas you listed under #2 to create the detail sentences that will support and discuss your topic sentence. Then develop a concluding sentence that sums up your paragraph but does not repeat your topic sentence. Try as best as you can to make this paragraph have unity. All the sentences should focus on a single main point. In addition, try to use transitions that will give this paragraph coherence.

Paragraph 4: Body Paragraph 3*

1. Write the topic sentence of paragraph 4 on the lines below. Use the topic sentence you created under Paragraph 4 in the Application on page 149.
2. List the information or idea you compiled under question #5 in the Application on page 149.
3. On a separate sheet of paper, write paragraph 4. Use #1 above as your topic sentence. Use the information and/or ideas you listed under #2 to create the detail sentences that will support and discuss your topic sentence. Then develop a concluding sentence that sums up your paragraph but does not repeat your topic sentence. Try as best as you can to make this paragraph have unity. All the sentences should focus on a single main point. In addition, try to use transitions that will give this paragraph coherence.

**As noted before, you may have more body paragraphs depending on the amount of relevant research material you found.*

Paragraph 5: Concluding Paragraph

1. Write the topic sentence you created under Paragraph 5 in the Application on page 149.

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2. List the information or idea you compiled under question #6 in the Application on page 149.

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3. On a separate sheet of paper, write your concluding paragraph. Use #1 above as your topic sentence. Use the information and/or ideas you listed under #2 to create the detail sentences that will support and discuss your topic sentence. Then develop a concluding sentence that sums up your paragraph but does not repeat your topic sentence. Try as best as you can to make this paragraph have unity. All the sentences should focus on a single main point. In addition, try to use transitions that will give this paragraph coherence.

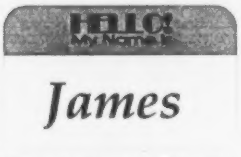
Congratulations! You have now written much of the first draft of your research report. After you add a few more necessary features to this draft, it will be a complete first draft.

Documenting Your Sources: Give Credit Where Credit Is Due

You will be using sources to help support your thesis statement and topic sentences. The content you take from these sources is not your own—it belongs to the person who wrote it. Therefore, you must give credit to the source. Writers give credit to their sources in two ways. First you give credit to the source in the body or the text of your paper. The body or the text of your paper includes all the pages that contain your writing about your topic. The documentation you provide in the body of your paper is called ***in-text citations***. The name, in-text citation, describes what you are doing: providing citations or documentation for any borrowed material *in the text* of your essay.

Second, you give a more detailed description of your sources after the body or text of your paper. This list of sources is called the *Works Cited page*. Both the documentation you do in the body of your paper and on the Works Cited page have a specific form.

In-Text Citations: Identifying the Source of Specific Information and Ideas



"The citation identifies the source, just as a name card would identify you...."

When you use in-text citations, you identify the source of a piece of information, an idea, or a quotation at the end of the sentences or passage. The citation identifies the source, just as a name card would identify you to a roomful of strangers.

The form you will use for in-text citations and your Works Cited page in this essay is from the *MLA Handbook for Writers of Research Papers*. The MLA style for citing electronic resources is similar to that for nonelectronic resources. Please refer to pages 18-20 in "Unit 1: Online Technology—Using the World Wide Web." There are also other forms available. Always ask your teacher which form you should use for a specific assignment.

The citation, or source of a piece of information or of an idea, is placed at the end of the sentence *but before the final punctuation*. The basic form includes the author's name and the page number from which the information was taken. The following is a partial list of the in-text citations most commonly used in a paper:

- If the author is named in the sentence, include only the page number:

In his biography of Rachel Carson, Philip Sterling wrote that for 20 years, "Rachel had made the most of her opportunities to study the sea, not only in print but directly with her own senses" (104).

- If the author is not named in the sentence, include the author's last name and the page number:

One biographer wrote that for 20 years, "Rachel had made the most of her opportunities to study the sea, not only in print but directly with her own senses" (Sterling 104).

- If the source was written by two or three authors, include all authors' names and the page number:

The middle class can be defined as a "broad but not undifferentiated category which includes those who have certain attitudes, aspirations, and expectations toward status mobility, and who shape their actions accordingly" (Schneider and Smith 19).

- If the source was written by more than three authors, include only the first author's name and the words *et al.*:

One action that government could take to revitalize social ecology would be to reduce the "punishments of failure and rewards of success" (Jencks et al. 8).

- If the source lists no author, include the name of the text and the page number:

In her controversial book *Silent Spring* (1962), she attacked the irresponsible use of insecticides. She warned that insecticides upset the balance of nature by destroying the food supply of birds and fish (*World Book Encyclopedia* 187).

- If you are using more than one source by the same author, include the author's last name followed by a comma, the name of the source, and the page number:

"If I had influence with the good fairy who is supposed to preside over all children, I should ask that her gift to each child in the world be a sense of wonder so indestructible that it would last throughout life" (Carson, *A Sense of Wonder* 42).

Now return to your draft. Insert all of the in-text citations. This should be a fairly easy process. Just use your notecards, notebook, or computer files to identify the source of each piece of information or idea. Then document your source.

The Works Cited Page: Providing Detailed Information on All Sources Cited in the Text

The Works Cited page comes at the end of your essay. It lists all of the works you have cited in your essay. Do not include any sources you did *not* cite in the essay. Please refer to pages 18-20 in "Unit 1: Online Technology—Using the World Wide Web" for the MLA style for citations of electronic references.

Take your notecards that contain bibliographical information. (Review pages 123-125 that guide you through developing a "working bibliography" and the list for entries on a "Works Cited page.") Circle the first word of the entry. The first word will either be the author's last name, or if there is no author listed, the first word of the title. If the title begins with an article (*A*, *An*, or *The*), circle the second word. Then alphabetize your notecards. If you have more than one entry that begin with the same letter, alphabetize according to the first and second letter. For example, *Ramirez* would go above *Reese*. Once you've ordered these notecards, enter them on the *Works Cited* page using the following guidelines:

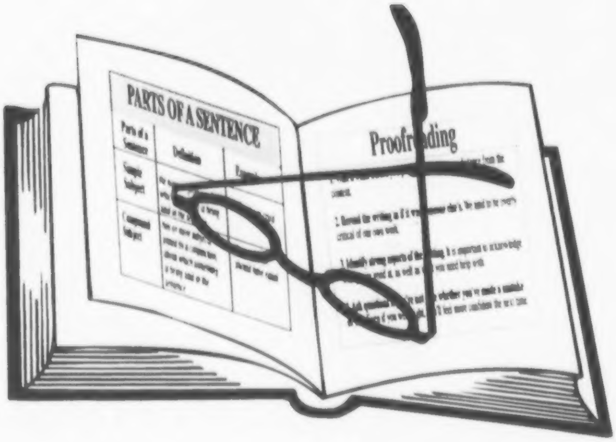
- Type the page number in the upper right-hand corner, one-half inch from the top of the page.
- Center the title *Works Cited* one inch from the top.
- Double-space before the first entry.
- Align each entry with left margin. If the entry needs more than one line, indent additional lines five spaces.
- Double-space each entry.
- Double-space between entries.

Application

Read and follow the directions below.

1. Now take a good long look at your first draft. Is your thesis clear? Is there any information missing? Does each paragraph have a topic sentence and detail sentences that give it coherence and unity? Are the paragraphs arranged in such a way that they get your point across effectively? What about transitions? Does your writing flow? All good writers are not really good writers; they're good rewriters. If you can, have someone else read your essay, and ask him to ask you questions about the topic. His questions may help you develop the paper.

Unit 4: Revising and Editing—Polish Your Research Report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Proofreading

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Unit 4: Editing and Revising—Polish Your Research Report

Overview

In the previous unit ("Writing—Create a Research Report") you produced a first draft of a research report or paper. In this paper you presented your American hero and cited supporting evidence. However, your paper is not quite finished. It is your first attempt to write, or "speak," to your audience. This first attempt to direct your writing to an audience is called a *first draft*. Think back to the last time you looked through a pair of binoculars or a microscope. Most likely, the picture you saw was a little blurred. You found, however, that by doing some fine tuning you could improve the picture until it was crystal clear. You are about to do the same thing to your first draft. You are about to fine tune your first draft so that it says exactly what you want it to say and looks exactly how you want it to look. Only after you have adjusted your paragraphs, or pictures, will your writing be ready for your readers.

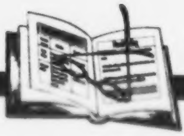
The process of fine tuning your writing has three steps. The first step is called *revising*. During this step you look at what you have said and the way in which you have said it. Not until you have tuned your message are you ready for step two: *editing*. During the editing stage you check your grammar, punctuation, and spelling. Lastly, after your writing says what you intend and uses correct English, you are ready for the final step: *proofreading*. During this step you check for typos, omitted words, misspellings, or any other "accidents" on the page. This is your final look to make sure everything is just right. When you have completed these three steps, you are ready to deliver your writing to your audience.

These three steps are used by all different levels of writers. Even professional writers don't get it right in their very first draft. Writing is a process, and good writing is adjusted until its message is clear, persuasive, and error free.

Vocabulary

Study the words and definitions below.

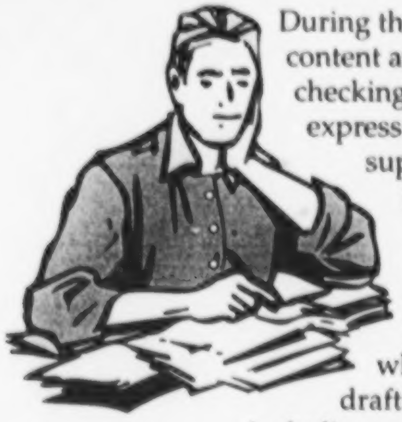
common nouns	nouns that name a general class of persons (*boys, children*), places (*playgrounds, schools*), things (*apples, bicycles*), or ideas (*love, truth*)
complete sentence	a group of words that has a subject and verb and that is a complete thought (*John ran. Juanita thought about the college she would attend.*)
editing	the second step in the process of fine tuning your writing; checking the grammar, punctuation, and spelling of your writing
noun and pronoun agreement	making pronouns match the nouns they refer to; pronouns must match their nouns in case, gender, and number (*Juanita* jumped for joy after *she* won *her* first state tennis tournament.)
nouns	words that name a person, place, thing, or an idea
possessives	words that show ownership or possession (*his car, her scholarship*)



proofreading	the third step in the process of fine tuning your writing; checking for typos, omitted words, and other "accidents" on the page
proper nouns	nouns that name specific persons (*John Steinbeck*), places (*Florida*), or things (*Model T Ford*)
revising	the process of fine-tuning your writing; improving the content, organization, and language of your writing
run-on sentence	two or more sentences that are joined together without punctuation marks to separate them (*John ran to the store Juanita stayed to watch the football game.*)
subject and verb agreement	making the verb of a sentence match its subject (*Shelby* **advises** the doctors. *Shelby* and *Stacy* **advise** the doctors.)
verb	words which tell what the action is in a sentence; also called a predicate

Revising a Research Report: Get It Right!

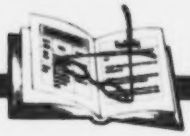
Revising is the process of reworking a written draft to improve and strengthen its content and reorganization. To revise your research paper, you must see it and read it as if you are one of your readers, rather than the writer. You must put yourself in your readers' place and see whether they will clearly understand what you've written. Your purpose in writing this research paper is to present your topic, which in this unit will be an American hero. You must be sure your readers grasp your intent. Although readers may understand your actual words and sentences, unless they can convert your words into understandable knowledge, you have not reached your goal.



During the revising stage, you are examining the content and organization of your writing. You are checking to see if you have chosen the best words to express your ideas. You are also checking your supportive information and your reasoning to make sure it is clear and persuasive.

Checking and revising your first draft can seem like an overwhelming and complex project. You may be unsure of how or where you should begin checking your first draft. Fortunately, most complex projects, including revising your research paper, can be made manageable by viewing them both as a whole and then by breaking them down into parts. Your own report can best be examined in the following four ways:

1. Check the report as a whole which includes the title and paragraphs.
2. Check the introductory or first paragraph.
3. Check the body paragraphs.
4. Check the concluding or last paragraph.



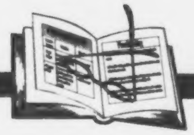
The Report as a Whole: Achieve Your Goal

Use the sets of questions below to first examine the report as a whole. Few writers get it right in the first draft. Remember to stay open to ways to improve and strengthen your work as you begin the task of revising your report.

The Essay as a Whole

Ask the following questions of your essay as a whole:

1. Does your title announce your topic and excite your readers' interest?
2. Have you accomplished your purpose?
3. Do all of your body paragraphs explain and discuss your topic?
4. Are your body paragraphs arranged in the best order?



Application

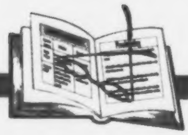
Reread your **research report** *and follow the directions below.*

1. Does your title announce your topic and excite your readers' interest? If so, how? If not, how can you improve your title?

2. Write the purpose of your report.

3. Explain the ways in which you have accomplished your purpose.

4. Explain the ways in which you should revise your report to more fully accomplish your purpose.



5. Write each of your subtopics or the focus of each body paragraph below. Use your own paper for other body paragraphs. Then discuss how it explains or discusses your topic.

subtopic #1: ____

This subtopic explains or discusses the topic by ______________

____

____

subtopic #2: ____

This subtopic explains or discusses the topic by ______________

____

____

subtopic #3: ____

This subtopic explains or discusses the topic by ______________

____

____

6. Explain why you have ordered your body paragraphs as you have in the report.

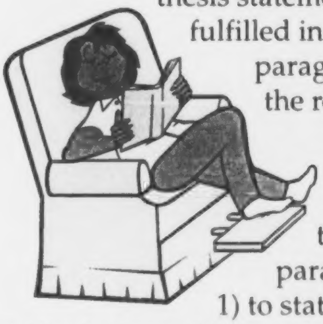
____

____

____

____

Revising the Introductory Paragraph: Capture the Reader's Interest



The introductory paragraph of your report should capture your reader's interest. It should set up a connection between the points of interest and thesis statement and create a set of expectations that will be fulfilled in the report. In other words, the introductory paragraph sets up the promise of what is to follow in the report.

The thesis statement of the introductory paragraph gives direction to the report, just as a topic sentence gives direction to a single paragraph. The thesis statement has three purposes: 1) to state the main point of the report; 2) to indicate your attitude toward the topic; and 3) to suggest the organization to be followed in the report. Remember to keep your purpose and audience in mind and make your thesis statement precise.

The Introductory Paragraph

Ask the following questions of your introductory paragraph:

1. How do the first two or three sentences capture your readers' interest?
2. Have you set up connecting sentence(s) between your points of interest and your thesis statement?
3. Is your thesis statement precise?

Application

Read the **introductory paragraph** *of your research paper and follow the directions below.*

1. What do you consider to be the points of interest in your introductory paragraph? (Write this sentence or sentences below.)

   Do the first two or three sentences capture your readers' interest? If so, how? If not, how can you improve them?

2. Write your introductory paragraph on a separate sheet of paper. Then, circle your points of interest and thesis statement. Now, examine your connection between the two and answer the following questions:

   (a) How does your connecting sentence(s) continue an idea or image you began in your points of interest? If it does not continue an idea or image, think of a new bridge and write it below.

(b) How does your connecting sentence(s) lead smoothly into your thesis statement? If it does not lead smoothly into your thesis statement, what changes can you make so it does?

Body Paragraphs: Topic and Detail Sentences to Support Your Topic

Body paragraphs develop or support the thesis statement presented in the introductory paragraph. Generally, each main point becomes a separate body paragraph, following the order in which it was addressed in the introductory paragraph. Each body paragraph has two components: the topic sentence and the detail sentences.

Topic Sentences: A Main Point or a Claim

The *topic sentence* states the main idea that the paragraph will develop and support. A good place to put topic sentences is at the beginning of your body paragraphs. Experienced writers may vary the position of topic sentences in paragraphs.

The Topic Sentence

Ask the following questions of your topic sentence:

1. Does your topic sentence state your main point or claim with which a person could agree or disagree?
2. Are there any words or phrases in your topic sentences that are too general and need to be replaced with specific words?
3. Does your topic sentence suggest the way the rest of the paragraph will be developed?

Application

Read each of the **topic sentences** *in your research paper and follow the directions below.*

1. Write each of your topic sentences below.

____

____

____

____

____

____

2. Write the opposite of each of your topic sentences below. Ask yourself whether a person could agree with this opposite statement. If they could not, rewrite your topic sentence making sure it is an arguable claim.

Opposite of topic sentence #1: _________________________

____

____

Opposite of topic sentence #2: _________________________

____

____

Opposite of topic sentence #3: _________________________

____

____

3. Carefully examine each word in your topic sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

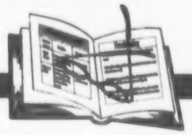
4. Describe the way each topic sentence suggests that the rest of the paragraph will be developed.

Topic sentence #1: ______________________________

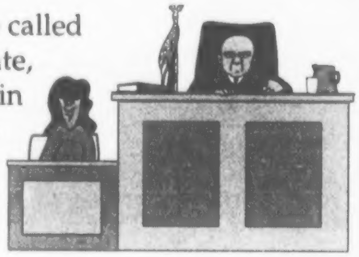
Topic sentence #2: ______________________________

Topic sentence #3: ______________________________

Continue this procedure with any remaining **body paragraphs** *and their* **topic sentences**.



Detail Sentences: Explain, Illustrate, or Persuade



The sentences that follow the topic sentence are called *detail sentences*. Detail sentences explain, illustrate, persuade, or otherwise discuss the claim made in the topic sentence. Think of a detail sentence as a witness for the topic sentence. The topic sentence is on trial and the detail sentence testifies on its behalf.

If you find yourself short on detail sentences, look at the list below to create details for your topic sentences, and choose the ones that work best for you.

The Detail Sentences

Ask the following questions of each of your detail sentences:

1. Does this detail sentence adequately support or explain the claim made in the topic sentence?
   a. If so, how does it support or explain the topic sentence?
   b. If not, can this detail sentence be rewritten to support or explain the topic sentence? Is it unnecessary, irrelevant, or confusing?
2. Are there any additional explanations, illustrations, or information that would help readers more clearly understand your point? Where might you include a telling detail, vivid example, or revealing statistic?
3. Are there any words or phrases in your detail sentences that are too general and need to be replaced with specific words or phrases?
4. Are your sources of information unbiased, up-to-date, and authoritative?
5. Are your detail sentences in the best order?
6. Is a concluding sentence needed to summarize the point of your paragraph?

Application

Read your **first body paragraph** *(paragraph #2 in your report) and follow the directions below.*

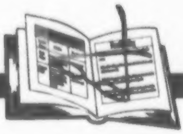
1. Write each of your **detail sentences** below.

2. After each of your detail sentences, describe how it supports, explains, or otherwise relates to the topic sentence.

3. If it does not support, explain, or otherwise relate to the topic sentence, how can it be revised to do so?

4. If it cannot be revised to do so, delete it.

5. Are there any additional explanations, illustrations, information, telling details, vivid examples, or revealing statistics that would help readers more clearly understand the point of this paragraph? If so, add them to your detail sentences under number one above.



6. Carefully examine each word in your detail sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

7. Are your sources of information unbiased, up-to-date, and authoritative?

____

8. Are your detail sentences in the best order? Is there any information that needs to be moved up to help readers follow your discussion? If so, which sentences and why?

____

____

____

____

9. Is a concluding sentence needed to summarize the point of your paragraph?

____

Why or why not? ____________________________

____

____

10. If you should add a concluding sentence, write it on the lines below.

____

____

____

____

Application

Read your **second body paragraph** *(paragraph #3 in your report) and follow the directions below.*

1. Write each of your **detail sentences** below.

   ____

   ____

   ____

   ____

   ____

   ____

   ____

   ____

   ____

   ____

2. After each of your detail sentences, discuss how it supports, explains, or otherwise relates to the topic sentence.
3. If it does not support, explain, or otherwise relate to the topic sentence, how can it be revised to do so?
4. If it cannot be revised to do so, delete it.
5. Are there any additional explanations, illustrations, information, telling details, vivid examples, or revealing statistics that would help readers more clearly understand the point of this paragraph? If so, add them to your detail sentences under number one above.

6. Carefully examine each word in your detail sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

7. Are your sources of information unbiased, up-to-date, and authoritative?

____

8 Are your detail sentences in the best order? Is there any information that needs to be moved up to help readers follow your discussion? If so, which sentences and why?

____

____

____

____

9. Is a concluding sentence needed to summarize the point of your paragraph?

____

Why or why not? __________________________________

____

____

10. If you should add a concluding sentence, write it on the lines below.

____

____

____

____

Application

Read your **third body paragraph** *(paragraph #4 in your report) and follow the directions below.*

1. Write each of your **detail sentences** below.

2. After each of your detail sentences, describe how it supports, explains, or otherwise relates to the topic sentence.

3. If it does not support, explain, or otherwise relate to the topic sentence, how can it be revised to do so?

4. If it cannot be revised to do so, delete it.

5. Are there any additional explanations, illustrations, information, telling details, vivid examples, or revealing statistics that would help readers more clearly understand the point of this paragraph? If so, add them to your detail sentences under number one above.

6. Carefully examine each word in your detail sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

7. Are your sources of information unbiased, up-to-date, and authoritative?

____

8. Are your detail sentences in the best order? Is there any information that needs to be moved up to help readers follow your discussion? If so, which sentences and why?

____

____

____

9. Is a concluding sentence needed to summarize the point of your paragraph?

____

Why or why not? ______________________________

____

____

10. If you should add a concluding sentence, write it on the lines below.

____

____

____

____

Continue this procedure with any remaining **body paragraphs** *and their* **detail sentences**.

Revising the Concluding Paragraph: How to Finish Your Report

The concluding paragraph of a report is the last thing your audience will read. It needs to be clear and convincing. The conclusion should review and tie together the main points of your paper.

The Concluding Paragraph

Ask the following questions of your concluding paragraph:

1. Does your concluding paragraph summarize or retell your main points without repeating sentences, phrases, or words you used in your introductory or body paragraphs?
2. Does your concluding paragraph present one new thing about your topic, or does it present a new angle on your topic?
3. Does your concluding paragraph end with a statement that closes your discussion?

Application

Read the **concluding paragraph** *of your research paper and follow the directions below.*

1. Write out the sentences or clauses in your concluding paragraph that summarize or retell your main points.

____

____

____

2. Circle any words, phrases, clauses, or sentences that also appear in the introductory or body paragraphs.

3. In the margins, rewrite these words, phrases, clauses, or sentences into fresh language. (If there is not enough room, use a separate sheet of paper.)

4. Write out the sentence or sentences that present one new thing about your topic, or a new angle on your topic. (If you have not presented one new thing or angle, compose one on the lines below.)

____

____

5. Write your final sentence below. Look at it carefully and honestly. Does your concluding paragraph end with a statement that gently closes your discussion?

____

____

If your answer was *no*, revise or add your final sentence below.

____

The First Step in Editing: Add Style to and Subtract Errors from Your Draft

You have now finished revising a second draft of your report. Your report tells your readers something worthwhile about your hero and the paragraphs are ordered to help your readers follow and understand your discussion. You are now ready to edit your research report.

During the **editing** process, you will improve your report in two ways: (1) varying your words and sentences, and (2) eliminating any errors in grammar and usage, punctuation, capitalization, or spelling.

During the Editing Process–Improve Your Report
✓ vary the words and sentences
✓ eliminate any errors in grammar and usage, punctuation, capitalization, or spelling

Enhance Your Writing: Vary Words and Create Vivid Images

Key techniques to enhance writing include the use of words to create *vivid images* that excite our senses. They also include the use of sentences *of different lengths and structures*. In addition, key writing techniques use *transitions* to link language and ideas to make the writing flow. Writing that uses words to create images, a variety of sentence structures, and transitions has power. We can sense a real person behind it and can almost see and hear the writer speaking to us.

Vivid images are seen clearly and precisely. For example, read the following two descriptions:

> James *sat* in the chair.
>
> James *slouched* in the chair.

Simply by changing a single word, the writer can turn a vague image into a specific and vivid one. Sometimes exchanging one vague word for an exact word is not enough. In some places in your writing, you may decide that to make your point or to create an image, you must replace a word with a phrase, clause, or even a whole paragraph.

Practice

Below are some vague words which could be replaced by more exact words to make for more interesting reading. For each word given, write two more words that give the reader a **vivid image**. *The first two examples have been done for you.*

	A	B	C
1.	laugh	*chuckle*	*guffaw*
2.	walked	*ambled*	*strolled*
3.	frown		
4.	burned		
5.	catch		
6.	bright		
7.	sad		
8.	write		
9.	bad		
10.	said		
11.	work		
12.	dirty		
13.	enemy		
14.	saw		

Application

Return to your own report and attempt to improve its **word choices** *and* **images** *by following the directions below.*

1. As you read through your report, circle any word or phrase that is vague or general.

2. Now move, word-by-word, through the circled words. Ask yourself whether this vague or general word should be replaced by

    (a) a more exact or vivid word?

    (b) a phrase, sentence, or paragraph that creates a vivid image or makes a more developed point?

Sentence Types: Simple, Compound, Complex

To keep readers alert and interested, a variety in sentence structure and length is necessary. Perhaps you've been trapped by a well-meaning person who goes on and on in sentences that are nearly identical. The effect can be quite boring. The same kind of effect can happen to the reader of a series of sentences that are similar in structure and length. Therefore, no matter how interesting your ideas, descriptions, or information, if you don't vary your sentence structures and lengths, your readers will find it difficult to stay alert and interested.

To understand sentences, we can break them into smaller parts—*clauses* and *phrases*. A *phrase* is a group of related words used as a single part of speech. It does not contain a verb or subject. A *clause* is a group of words that contains a verb and subject and is used as part of a sentence. Clauses can be independent or dependent. An *independent clause* is one part of a sentence that can stand alone and expresses a complete thought. A *dependent clause* is a part of a sentence that cannot stand alone, does not express a complete thought, and needs an independent clause to make it complete.

Sentences are classified according to their structure—*simple, compound,* and *complex*. A *simple sentence* is a sentence with one independent clause and no dependent clause. It has only one subject and one **verb**. (Verbs are also referred to as *predicates*.) Both the subject and the verb may be compound.

A *compound sentence* is a sentence that has two or more independent clauses and no dependent clauses. Simply, it consists of two or more simple sentences joined by a semicolon, or by a comma and a coordinating conjunction—*for, and, nor, but, or, yet,* or *so* (fan boys*). For example—"Outside the sun climbed high in the sky, *and* seagulls perched on the exposed oyster bar."

Be careful not to confuse a simple sentence having a compound subject or verb with an actual compound sentence.

> *Simple sentence* with *compound subject*: *Joel* and *James* bought a new CD player.

---

* See *English III Teacher's Guide*, page 27.

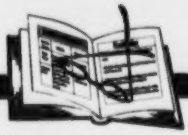
Simple sentence with *compound verb*: Stacy *ran* and *leaped* over the hurdles.

Compound sentence: Max bought a new sofa, *and* Lindsay picked out pillows to go with the sofa.

A *complex sentence* has at least one independent clause and one dependent clause. The dependent clause *depends* on the independent clause to complete its meaning. For example, the dependent clause "Since she is a great dancer" leaves us wondering, "What about the fact that she is a great dancer?" To complete the meaning, add an independent clause: "Since she is a great dancer, she will compete in the dance contest." Note that the clauses in a complex sentence can be reversed: "She will compete in the dance contest, since she is a great dancer." Dependent clauses are connected to independent clauses with subordinating conjunctions. Below are the most frequently used subordinating conjunctions:

The Most Frequently Used Subordinating Conjunctions

after
although
as
as far as
as if
as long as
as soon as
because
before
considering (that)
even if
even though
if
in as much as
in order that
provided that
rather than
since
so long as
so that
than
that
though
unless
until
when
whenever
where
whereas
wherever
whether
while



Practice

Complete the following sentences by adding another sentence to make each statement a **compound sentence**.

1. We arrived at the track meet early, and ______________________
____.

2. __________________________________, but he won the debate.

3. You cannot eat milk products, nor __________________________.

4. We tossed the idea back and forth, and ______________________
____.

5. ____,
for in the afternoon we want to go to the beach.

6. The family was tired, but __________________________________
____.

7. ____,
yet the test was cancelled.

8. I've gone home, and ______________________________________.

9. Grades come out tomorrow, and ____________________________
____.

10. I couldn't get a ticket to the concert, so ______________________
____.

Practice

Combine each pair of sentences below into one **complex sentence** *adding* **subordinating conjunctions** *as necessary. Remember to use a comma as needed before or after the phrase you use. Use the list of subordinating conjunctions on page 200 as a guide. You are not limited to the words on the list, and may use other subordinating conjunctions if you wish.*

Example: When the tightrope walker's foot slipped, she fell unhurt into the safety net.

1. Auditions were held for the winter drama production. Sue tried out for a lead role.

   ____

2. Rachel untied the brightly colored ribbon. She opened the large box. She laughed with delight.

   ____

3. A new adult white tiger arrived at our town zoo. He escaped from his cage. He frightened zoo visitors.

   ____

4. We went on a field trip to a bird sanctuary. We had forgotten how close to nature we lived.

   ____

5. Antonio and Margaret had spent the afternoon working on their history project. Dad surprised them with a bowl of freshly made popcorn.

   ____

Application

Choose a paragraph from your writing, either from the report you are presently working on or from one you have already completed. Write the paragraph sentences on the lines below. Then identify their structure as **simple**, **compound**, *or* **complex**. *Rewrite the sentences to create* **variety in your sentence structure**: *Use sentence combining to turn two simple sentences into a compound or complex sentence. Join as many pairs of simple sentences as you can. Your revised paragraph should have no more than one simple sentence.*

Paragraph before revision:

Sentence #1 (simple, compound, or complex): ________________

____

____

Sentence #2 (simple, compound, or complex): ________________

____

____

Sentence #3 (simple, compound, or complex): ________________

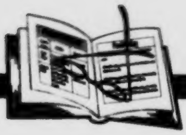
____

____

Sentence #4 (simple, compound, or complex): ________________

____

____



Sentence #5 (simple, compound, or complex): ____________________

____

____

Sentence #6 (simple, compound, or complex): ____________________

____

____

Revise your paragraph on the lines below:

____

____

____

____

____

____

____

____

____

____

____

____

____

Sentence Expanding: Turn Simple Sentences into Complex Ones

Another way to add variety to sentences in a paragraph is through *sentence expanding*. Expand sentences by adding modifiers to a basic sentence pattern. The new sentence will give the reader more details and clarify your meaning. For example, look at the process of expanding the simple sentence below. Details that have been added to each sentence are italicized.

The teacher smiled at the class.

The teacher smiled at the class *after everyone was seated.*

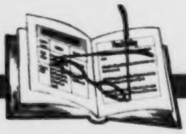
The teacher smiled at the class after everyone was seated *before the tardy bell.*

The teacher smiled at the class after everyone was seated before the tardy bell *because the principal was observing.*

The *new* teacher smiled at the whole class after everyone was seated before the sound of the tardy bell because the *stern* principal was observing.

WORLD EVENTS

The teacher smiled at the class.



Practice

Answer the questions following the basic sentences; then, write the **expanded sentence** *your answers have created.*

1. The dog barked.

How? ____________________

Where? ____________________

Why? ____________________

Expanded sentence: ____________________

____

2. The telephone rings.

For whom? ____________________

Why? ____________________

Expanded sentence: ____________________

____

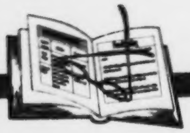
3. School was canceled.

When? ____________________

Why? ____________________

Expanded sentence: ____________________

____



Sentences Using Transitions: Link Ideas

Transitions are words or phrases that help the reader follow your thoughts from one sentence or paragraph to another. They are sometimes called *connectors* because their purpose is to connect one idea to the next idea (or paragraph).

> *After* thinking about your abilities and interests, the *next* stop is to consider the personal goals you wish to accomplish in life.

Study the list of transitions and connecting words in the chart below before completing the practice exercises.

Transitions and Connecting Words

Words that show *location*:

at
above
away from
beyond
into
over
across
behind
by
near
throughout
against
below
down
off
to the right
along
beneath
in back of
onto
under
among
beside
in front of
on top of
around
between
inside
outside

Words to *conclude* or *summarize*:

as a result
finally
in conclusion
to sum up
therefore
last
in summary
all in all

Words that show *differences*:

but
otherwise
although
on the other hand
however
yet
still
even though

Words used to *clarify*:

in other words
for instance
that is
put another way

Words that show *similarities* (likenesses):

in the same way
likewise
as
similarly
like
also

Words that show *emphasis* (stress a certain point or idea):

again
for this reason
truly
to repeat
to emphasize
in fact

Words that show *time*:

12
1
2
3
4
5
6
7
8
9
10
11

about
first
meanwhile
soon
then
after
second
today
later
next
at
third
tomorrow
afterward
as soon as
before
till
next week
immediately
when
during
until
yesterday
finally

Words used to add *information*:

again
another
for instance
finally
also
and
moreover
as well
additionally
besides
next
along with
in addition
for example
likewise
equally important

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Practice

Circle the **transitional** *words or phrases, then renumber the sentences to form a paragraph with logical order.*

__________ 1. For instance, songbirds were dying from ingesting pesticides, and this upset the ecological balance.

__________ 2. Later, she used her writing to tell others about the dangers posed by pesticides.

__________ 3. As a result of her writings, certain harmful pesticides were banned, and the songbirds began to thrive again.

__________ 4. Today, Rachel Carson is remembered as a great environmentalist.

301

The Next Step in Editing: Check Your Grammar, Punctuation, and Spelling

After you have edited your draft for style, you are ready for the second step of editing. This is the process of checking your writing for any errors in grammar, punctuation, and spelling.

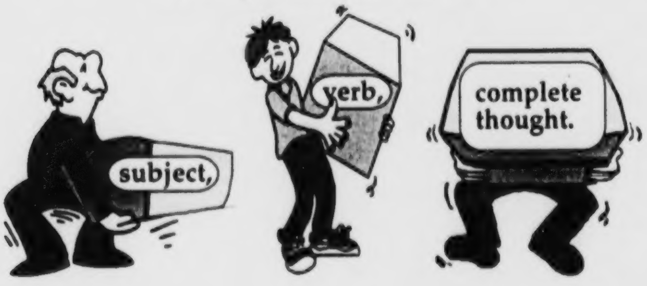
First, begin by checking the grammar of your writing. In this section, you will learn or review the correct way to use the following:

- sentence formation
- subject and verb agreement
- regular and irregular verbs
- singular and plural nouns
- noun and pronoun agreement
- possessives

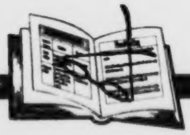
Sentence Formation: Build Complete Sentences

When we write, our sentences need to convey whole messages. A **complete sentence** has a subject, has a verb, and expresses a complete thought. Complete sentences can come in a variety of lengths.

A complete sentence has a:



However, the two most common mistakes that writers make when forming sentences are *sentence fragments* and **run-on sentences**. Neither the sentence fragment nor the run-on sentence is a correct complete sentence.



The sentence that seems to go on forever is called a *run-on sentence.* A run-on sentence consists of two or more sentences incorrectly written as one. It is unclear where one idea ends and the next one begins. To correct a run-on sentence, read the sentence to yourself and notice where you naturally pause between ideas. The pause usually indicates where you should place punctuation.

Kinds of Complete Sentences: Declarative, Exclamatory, Imperative, and Interrogative

There are four kinds of complete sentences—*declarative sentences, exclamatory sentences, imperative sentences,* and *interrogative sentences.* Each kind of complete sentence ends in a particular punctuation mark. Using these four kinds of sentences and the correct end marks adds meaning to what you are writing.

Study the types of complete sentences and their examples in the chart below.

Types of Sentences

Sentence Type	Definition/Example	End Mark
Declarative	A sentence which makes a statement. *I would like to spend more time at the beach.*	.
Exclamatory	A sentence which expresses strong emotion. *Be a responsible citizen and vote!*	!
Imperative	A sentence which gives an order. *Stop killing seals!*	. *or* !
Interrogative	A sentence which asks a question. *When are we going to visit Atlanta?*	?

Incomplete Sentences: Finish the Thought

The sentence that is missing some information or is *in*complete is a *sentence fragment.* For example, "The driver having a poor memory for directions." Fragments cannot stand alone because they are missing important information that the reader needs to make meaning from the

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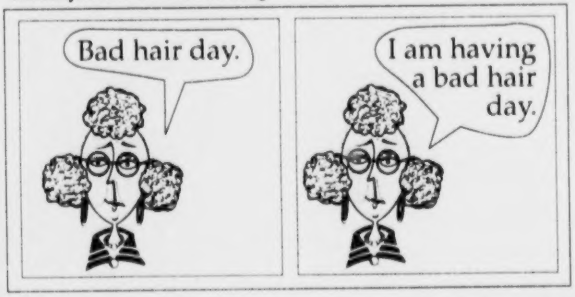
sentence. Correct sentence fragments by adding the missing subject, verb, or both to complete the thought. For example, "The driver having a poor memory for directions had all directions handwritten by his friends."

Correcting sentence fragments is part of revising and editing. In order to correct sentence fragments, you must be able to identify them and then rewrite them so they are complete thoughts. Ask yourself the following questions to help you identify and correct sentence fragments.

1. Does the sentence express a complete thought? If it does not, add the necessary words to make the thought complete.
2. Does the sentence have a subject? Do you know *who* or *what* is performing the action? If the sentence does not have a subject, insert one.
3. Does the sentence have a verb? Do you know what is the *action* or *state of being* of the subject? If the sentence does not have a verb, add one.

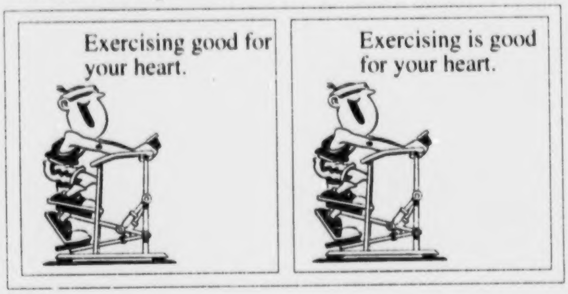
What's wrong with this statement? It is a sentence fragment because the subject and verb are missing.

One way to fix the sentence fragment could be...


Bad hair day.
I am having a bad hair day.

What's wrong with this statement? It is a sentence fragment because the verb is missing.

One way to fix the sentence could be...


Exercising good for your heart.
Exercising is good for your heart.

Practice

Identify the sentences below as **complete** *or* **incomplete**. *Write* **C** *(complete) or* **I** *(incomplete) on the line that follows. If the sentence is* incomplete, *write* **S** *or* **V** *to show whether the sentence is missing a* **subject** *or* **verb**.

1. Because it is supposed to be great weather on Friday, can plan on roller blading.

   ____

2. Am going to New York for a different kind of scenery.

   ____

3. Have you forgotten our date to go to the movies on Friday?

   ____

4. The transition words connecting the first paragraph and second paragraph missing!

   ____

5. Will be ready by six o'clock on Saturday evening?

   ____

6. Teach me how to fish, and I'll be able to bring home dinner.

   ____

7. Look around and notice the endless varieties of faces found in the world.

   ____

8. Be careful, mosquitoes out to attack in the warm weather.

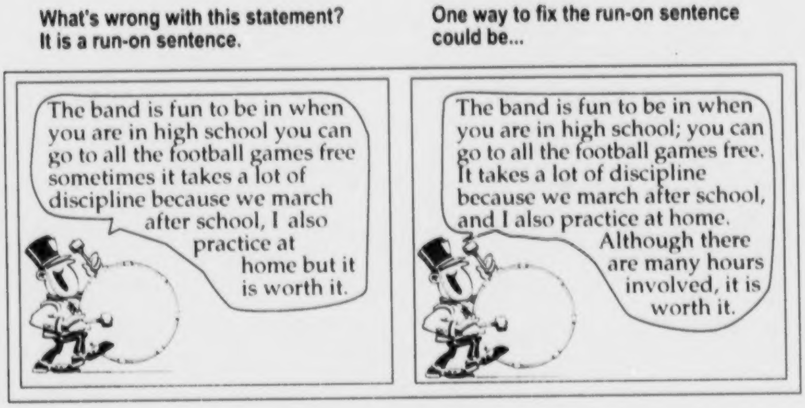
   ____

Correcting Run-on Sentences: Know When to Pause

There are four ways to correct run-on sentences. Here is an example of a run-on sentence and how it can be transformed into a complete sentence using each of the four ways.

Run-on sentence: Comedies are funny most people enjoy them.

1. **You can make two (or more) sentences from the original run-on.** Comedies are funny. Most people enjoy them.
2. **You can use a semicolon.** Comedies are funny; most people enjoy them.
3. **You can make a compound sentence using connecting words.** Comedies are funny, **and** most people enjoy them.
4. **You can make a complex sentence using independent and dependent clauses.** *Since comedies are funny* (dependent clause), most people enjoy them.



What's wrong with this statement? It is a run-on sentence.

One way to fix the run-on sentence could be...

The band is fun to be in when you are in high school you can go to all the football games free sometimes it takes a lot of discipline because we march after school, I also practice at home but it is worth it.
The band is fun to be in when you are in high school; you can go to all the football games free. It takes a lot of discipline because we march after school, and I also practice at home. Although there are many hours involved, it is worth it.

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Practice

Rewrite the following **run-on sentences** *using each of the four methods shown on the previous page.*

1. John took Sue out to dinner on Sunday evening for her birthday to her favorite restaurant it was very enjoyable the food was good they got home very late.

2. Teenagers often have school work, a job, extracurricular activities, and a social life this does not leave them with much free time there are only so many hours in a day.

3:0

Practice

Choose one of the following **topics**. *Use a separate sheet of paper and write about your chosen topic for 10 minutes.*

1. rock music
2. your favorite television program
3. professional basketball
4. life in 2040

When you have finished writing, read each sentence slowly and carefully. Answer the following questions about each sentence. If you can answer "no" to any of the questions below, the sentence is either a run-on or a fragment.

1. Does this sentence express a complete thought?
2. Does this sentence contain a verb?
3. Is it clear who or what is performing the action of the verb?
4. Does this sentence contain more than one complete thought?

Correct any run-ons or fragments by writing them as complete sentences on the lines below.

1. ____

2. ____

3. ____

4. ____

Remember: Include the appropriate punctuation mark at the end of the sentence.

Subject and Verb Agreement: Matching Plural and Singular

Most of us learn to speak English by copying what we hear at home. Because you learn to speak from listening to your family members or others, you might find yourself using words or phrases that others don't completely understand.

A local dialect might include mismatching the subject and verb of a sentence. You might have heard someone say, *"They was tired,"* instead of *"They were tired,"* or *"She don't know,"* instead of *"She doesn't know."* In order to make sure that your audience understands what you are saying, it is important to use language that will not be misunderstood by your readers.

One way you can make sure that what you are writing is not misunderstood by your audience is to follow the rule of **subject and verb agreement**. If the subject is singular, the verb must be singular. Additionally, if the subject is plural, the verb must be plural. This is known as *subject/verb agreement*.

In some sentences, you may find it difficult to tell if a subject is singular or plural, which in turn makes it difficult to make the verb agree. For example, read the following sentence:

> **A reply to your letters is finally here.**

Is the subject the singular noun *reply* or the plural noun *letters*? The subject is *reply*. It is a reply—*not* the letters that is finally here. Do not let the phrase or clause between the subject (a reply) and its verb (is) confuse you. In this example, the phrase *to your letters* simply modifies or describes a reply. What is the subject in the following example?

> **Magazines in the store are arranged by subject.**

The subject is the plural noun *magazines*. It is the magazines, *not* the store, that are arranged by subject. In this example, the phrase *in the store* simply modifies or describes magazines.

It is fairly easy to determine that pronouns such as *I*, *he*, and *she* are singular, but what about the pronouns *anyone* or *few*? Study and remember the "Rules about Pronouns" and "The 'S' Rule" on the following page.

Rules about Pronouns

1. A phrase that follows a subject does not change the number of the subject.
2. The following are singular pronouns and require singular verbs: *each, either, neither, one, no one, everybody, someone, anyone, everyone, nobody, somebody, everything,* and *anything*.
3. The following are plural pronouns and require plural verbs: *several, many, both,* and *few*.
4. The following are singular *or* plural pronouns depending on the sentence: *some, all, most, any,* and *none*.

   If these words refer to a singular noun, then they are also singular. For example—**Some** of the **pie** *was* still frozen.

   If the words refer to a plural noun, then they are also plural. For example—**Some** of the **birds** *were* captured.

The 'S' Rule

Most **verbs** ending in an *s* are **singular**.
Most **nouns** ending in an *s* are **plural**.

Therefore, if your *subject* and *verb* **both end in** *s* or **neither ends in** *s*, you should **check their agreement**.

Singular noun—no s

Singular verb—with s

1. The girl understands.
2. The girls understand.

Plural noun—with s

Plural verb—no s

Practice

In the sentences below, circle the **subject that agrees with the verb**.

1. (Everyone, Boys) needs to study hard for the exam.

2. He thinks his (car, cars) are more important than his girlfriend.

3. Both (dessert, desserts) were equally good, so I ate both of them.

4. (None, One) of the drivers are responsible for the accident; it was caused by bad weather conditions.

5. You should know that (a sun screen, sun screens) is a necessity in Florida.

6. (A few, One) of us wants to go to the movies; the rest of us want to go bowling.

7. (All, Each) of the cakes has been made from scratch.

8. The (family, families) travels to a different national park every summer.

9. (Everybody, The students) want to make the time allotted for lunch longer.

10. (Most of the cake, Most of the cakes) were eaten before the guests arrived.

Regular and Irregular Verbs: Forming Principal Parts

Verbs tell what the action is in a sentence and when the action happened. The action of a sentence can happen in the past, in the present, or in the future. These time frames are called the *tense* of a verb.

Verbs have four principle tenses.

Present	Present Participle	Past	Past Participle
laugh	laughing	laughed	have laughed
shout	shouting	shouted	have shouted
love	loving	loved	have loved

All the verbs above are regular. The past tense of a regular verb is made by adding ***-ed*** to the basic (present) form. The past participle of a verb is made by adding ***-ed*** to the verb itself and then pairing it up with *have, has,* or *had*.

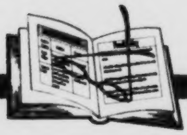
The students **laugh**. (present)

The students are **laughing**. (present participle)

The student **laughed**. (past)

The students **have laughed**. (past participle)

Irregular verbs do not follow this rule. The best way to learn and spell irregular verbs is to memorize them. Study the "Principal Parts of Irregular Verbs" chart on the following page.



Principal Parts of Irregular Verbs

Present	Past	Past Participle	Present	Past	Past Participle
be	was	been	**lose**	lost	lost
become	became	become	**make**	made	made
begin	began	begun	**mean**	meant	meant
blow	blew	blown	**meet**	met	met
break	broke	broken	**pay**	paid	paid
bring	brought	brought	**put**	put	put
buy	bought	bought	**read**	read	read
catch	caught	caught	**ride**	rode	ridden
come	came	come	**ring**	rang	rung
cost	cost	cost	**run**	ran	run
do	did	done	**say**	said	said
drink	drank	drunk	**see**	saw	seen
drive	drove	driven	**sell**	sold	sold
eat	ate	eaten	**send**	sent	sent
fall	fell	fallen	**shake**	shook	shaken
feel	felt	felt	**shoot**	shot	shot
fight	fought	fought	**shut**	shut	shut
find	found	found	**sing**	sang	sung
fly	flew	flown	**sit**	sat	sat
forget	forgot	forgotten	**sleep**	slept	slept
get	got	gotten	**speak**	spoke	spoken
give	gave	given	**spend**	spent	spent
go	went	gone	**stand**	stood	stood
grow	grew	grown	**steal**	stole	stolen
have	had	had	**sweep**	swept	swept
hear	heard	heard	**take**	took	taken
hold	held	held	**teach**	taught	taught
hurt	hurt	hurt	**tell**	told	told
keep	kept	kept	**think**	thought	thought
know	knew	known	**throw**	threw	thrown
lay	laid	laid	**understand**	understood	understood
leave	left	left	**wear**	wore	worn
lend	lent	lent	**win**	won	won
lie	lay	lain	**write**	wrote	written

Practice

Fill in the blanks with the correct **verb** *form.*

	Present	Past	Past Participle
1.	think	________	________
2.	________	spoke	________
3.	tear	________	________
4.	get	________	________
5.	________	lay	________
6.	________	________	felt
7.	shut	________	________
8.	see	________	________
9.	________	________	drawn
10.	hang	________	________
11.	________	________	dived
12.	________	lost	________
13.	be	________	________
14.	________	laid	________
15.	________	________	eaten
16.	go	________	________
17.	________	________	written
18.	shake	________	________
19.	________	thought	________
20.	choose	________	________

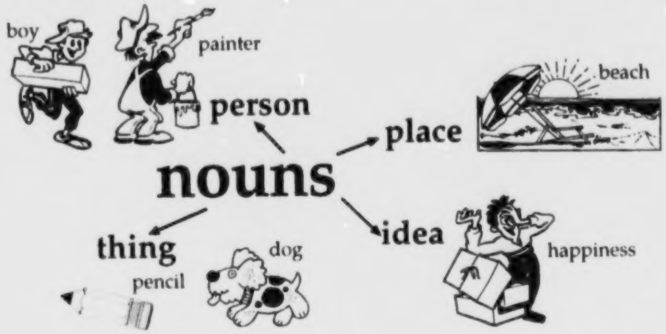
Practice

Circle the **errors** *in* **verb tense** *in the sentences below. The first sentence is correct. Rewrite the paragraph correctly on your own paper. There are 18 errors.*

Imagine that you are driving down an empty highway. As you came over a rise, you discovering a car accident. A few people has been thrown from their cars and lain down on the side of the road. A few other people are limped around, but they are bleed and confuse. A few others seem unhurt and may not has been involve in the accident. What does you done?
If you is like most people, your heart will begun to beat very fast and your adrenaline will began pumping. You will began to feel your body ready itself to respond to this medical emergency. To help those who is injured, you will needed to keep your head and following a plan.

Nouns: Plural or Singular?

A **noun** is a word that names a person, a place, a thing, or an idea. Writers use nouns to describe the details of lives as well as the hopes, fears, and ideals of generations. A **common noun** is the general name of a person, place, thing, or idea. A **proper noun** is the name of a particular person, place, thing, or idea.



Read this sentence that includes common nouns.

> While riding in a city taxi, the woman was reading a good magazine.

Read the same sentence in which the common nouns have been replaced with proper nouns.

> While riding in a Miami taxi, Maria Sanchez was reading *Today's Successful Woman.*

Compound nouns are made up of two or more words joined together. The words may be hyphenated, joined together, or written separately. *Runner-up, brother-in-law, track meet, brake lining,* and *brainpower* are all compound nouns.

Collective nouns are singular nouns that name a group. *Class, herd, congregation, chorus,* and *team* are all collective nouns.

All of these nouns—common, proper, compound, and collective—can be singular or plural depending on their meaning in a sentence. Plurals are formed in various ways. Typically, we add *s* or *es* to the ends of nouns to make them plural. However, some plurals are formed by changing the spelling of the noun, while still others may remain exactly the same as the singular form.

Study the rules for forming plurals of nouns in the chart below.

Rules of Pluralization

To make a noun plural…

add *s* to most nouns.	*car*	*cars*
add *es* to nouns ending in *s, sh, ch, x,* and *z.*	*branch*	*branches*
change the *y* to *i* and add *es* to nouns ending in a consonant followed by a *y.*	*pony*	*ponies*
add *s* to nouns ending in a vowel followed by a *y.*	*boy*	*boys*
add *s* to nouns ending in *f* or *ff.*	*chief* *puff*	*chiefs* *puffs*
change the *f* to *v* and add *es* to nouns ending in *fe* or *lf.*	*knife* *wolf*	*knives* *wolves*
add *s* to nouns ending in a vowel followed by *o.*	*rodeo*	*rodeos*
add *es* to nouns ending in a consonant followed by *o.*	*tomato*	*tomatoes*
change the basic spelling of certain words.	*ox*	*oxen*
spell certain words the same way in singular and plural form.	*deer*	***deer***
add *s* or *es* following appropriate rules, if the number is spelled out.	*three*	*threes*
add *s* or *es* to compound nouns to make compound nouns plural.	*leftover* *eyelash*	*leftovers* *eyelashes*
add *s* to the noun and leave the modifier in hyphenated compound nouns unchanged.	*son-in-law* *runner-up*	*sons-in-law* *runners-up*

Practice

Write the **plural** *form of the following nouns.*

1. light ________
2. essay ________
3. belief ________
4. eye ________
5. copy ________
6. forty ________
7. sash ________
8. trench ________
9. leaf ________
10. six ________
11. piano ________
12. trout ________
13. wife ________
14. roof ________
15. country ________
16. patio ________
17. twin ________
18. hero ________
19. Chinese ________
20. editor-in-chief ________
21. child ________
22. brush ________
23. mouse ________
24. ten ________

Noun and Pronoun Agreement: Matching Case, Gender, and Number

A pronoun is a word that takes the place of a noun or even another pronoun. Pronouns allow you to avoid unnecessary repetitions when you write or speak. Consider the following examples:

(a) The *student* wished *she* had studied longer for the test.
(b) The *students* wished *they* had studied longer for the test.

In sentence (a), the word *she* is a pronoun. It stands in for the noun, *student*. Both are singular. In sentence (b), the word *they* is a pronoun. It stands in for the noun, *students*. Both are plural. The noun to which a pronoun refers is called an *antecedent*. In the examples above, the antecedents are *student* and *students*. Wherever you use a noun (antecedent) and pronoun, they must match. This is called ***noun and pronoun agreement*** or *pronoun-antecedent agreement*.

Imagine you are reading and you find this sentence: "The *students* wished *she* had studied longer for the test." You would be left to wonder where the *she* in this sentence came from or where *she* belongs. You would know *she* could not be the students—because there are many *students* but only one *she*. When a noun and pronoun do not agree, the reader is left a little confused.

Pronouns must match their antecedents in case, gender, and number.

Case refers to the way a pronoun is used in a sentence.

- A pronoun can be used as a subject:
  He is able to do nine things at once but not 10 things.

- A pronoun can be used as an object:
  Don't ask *him* to do 10 things at once.

- A pronoun can be used as a possessive:
  His ability to do nine things at once is remarkable!

Gender refers to the sexual category of a noun or proper noun.

Gender
male
female

- Pronouns that refer to masculine antecedents must also be masculine:

  Joe can do nine things at a time. *He* cannot, however, do 10 things at once.

  The *boy* will always know you care for *him*.

  Joe knows *he* can do the job well.

- Pronouns that refer to feminine antecedents must also be feminine:

  Gina is one of the finest thinkers in the state. *She* understands how ideas work.

  The *girl* will always carry your smile with *her*.

  Gina knows *she* is a good thinker.

- Pronouns that refer to antecedents of neither sex must also be neuter:

  The *snail* is slow. *It* can move all day and not get too far.

  The *scallop* knows *its* place when the starfish is nearby.

Number refers to whether the noun is singular (for example, *the boy* or *the table*) or plural (for example, *the boys* or *the tables*).

- Pronouns that refer to singular antecedents must also be singular:

  Take the *exam* and do *it* at home.

- Pronouns that refer to plural antecedents must also be plural:

  Take the *exams* and do *them* at home.

- Some words seem to be both singular and plural. They are *each, either, neither, one, everyone, everybody, no one, nobody, anyone, anybody, someone,* and *somebody*. When referring to these antecedents, use a singular pronoun such as *he, him, his, she, her, hers, it, its*:

  Each person needs a challenge *he* can overcome.

  Everybody should bring a book *she* can share with the class.

- When two singular antecedents are joined by *or* or *nor,* the pronoun should be singular:

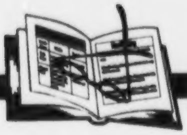
  Either Alice *or* Mary will read a poem *she* has written.

  Neither John *nor* Fernando can find a sweater *he* likes.

- When two or more antecedents are joined by *and,* the pronoun should be plural:

  Alice *and* Fernando know *they* have a lot of studying to do before the exam.

  Gina *and* Mary can't come to the party. *They* have an exam the next morning.



Practice

Replace each **noun** *or* **proper noun** *that is in parentheses with the correct* **pronoun**. *Write your answers in the blanks provided.*

1. Lakiesha has surpassed all other students in the science fair. (Lakiesha) has won the school contest two years in a row.

   ____

2. The other students are thrilled that Lakiesha submitted the winning project. (The other students) can hardly believe she can beat the seniors who entered.

   ____

3. Josh has been entering the contest for three years. (Josh) has yet to place with a ribbon.

   ____

4. The contest used to draw every student in the school. (The contest) only draws Lakiesha, Josh, and the seniors now.

   ____

5. Next year Josh has decided to enter the contest with Lakiesha. (Lakiesha and Josh) have found a novel topic to enter in the competition that's sure to win.

   ____

Possessives: Showing Ownership

Possessives are used to show ownership or relationship. For example, the clause, *That is the girl's car,* shows that the car is owned by the girl. Possessives are also used to show the relationship between one thing and another. For example, the question, *Who is performing in this evening's program?*, asks a question about the program that is being presented today. Possessives are shown by an apostrophe and an *s*, or in some cases, by just adding an apostrophe:

the boy's book (one boy)

the boys' book (more than one boy)

the children's game (children)

the ladies' office (more than one lady)

In most cases, it is easy to tell whether a word should be made possessive, as in the examples above. However, some cases are more difficult. Would you add an apostrophe to the word *days* in the phrase *a days work*? If you are uncertain, simply rewrite the phrase using the word *of*: *the work of a day*. If the *of* fits, then use an apostrophe: *a day's work*.

Study the rules for forming possessives in the chart below.

Rules for Forming Possessives

▶ To form the possessive of a singular noun, simply add an *apostrophe* and an *s*.

the notebook that belongs to Brita → Brita's notebook
the cat that belongs to the boy → the boy's cat
the eyes that belong to the monster → the monster's eyes

▶ To form the possessive of a plural noun ending in *s*, simply add an *apostrophe*.

the manes that belong to the horses → the horses' manes
the discoveries that belong to the students → the students' discoveries

▶ To form the possessive of a plural noun that does not end in *s*, simply add an apostrophe and an *s*.

the clubhouse that belongs to the children → the children's clubhouse
the antiques that belong to the men → the men's antiques

Pronouns present a special case. The possessive case of a pronoun is not formed by adding an apostrophe or an *s*. Study the chart below.

Pronoun	**--------▶**	**Possessive**
I	**--------▶**	**my, mine**
you	**--------▶**	**your, yours**
he	**--------▶**	**his**
she	**--------▶**	**her, hers**
it	**--------▶**	**its (not "it's," which means *it is*)**
we	**--------▶**	**our, ours**
they	**--------▶**	**their, theirs**
who	**--------▶**	**whose**

Practice

Read each sentence below and place the **apostrophes** *where they are needed to show possession.*

1. At Jasons party last week, his friends plan for this springs vacation didn't meet everyones approval.

2. Shariekas brother had been on the same trip three weeks ago with the schools band, and her brothers feelings encouraged Sharieka.

3. For this years trip, somebodys suggestion was to go to Panama City.

4. Nobody greeted this idea with enthusiasm, so they listened to Shariekas idea.

5. She realized a trip on a cruise ship wasn't some peoples idea of fun, but it was at least something new and different.

Capitalization: Rules of Upper Case

Capital letters are used for two main reasons. First, they are used to signal the beginning of a sentence or quote. Second, they are used to signal words that refer to some particular person, place, or thing rather than to a general class. Custom also determines the use of capital letters. Study the chart below for the rules of capitalization.

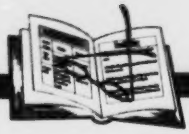
RULES OF CAPITALIZATION

Always capitalize…	
the first word of every sentence.	The coffee grounds were in my cup.
a person's name and any initials.	John F. Kennedy
titles of people.	Dr. Jones, Mrs. Fisher
***I* and *O* when they are used as words.**	It's the duck that I saw. "Exult O shores! and ring O bells!"
days of the week and months of the year.	Tuesday, March
religions, creeds, denominations, names applied to the Bible and its parts, other sacred books, and nouns and pronouns referring to a deity.	Christianity, Old Testament, God, the Almighty
countries, nationalities, races, and languages.	Spain, Spaniards, Spanish, Spanish rice, English
names of specific cities, states, avenues, streets, routes, and other geographical and place names.	North America, Atlanta, Chicago, Route 66
names of special organizations—government, businesses, schools, professional, and social.	Amtrak, the Jaycees, Sears, Sandalwood High School
names of special buildings and other man-made structures, ships, and planes.	Southpoint Mall, the *Titanic*, the Gulf Life Building
brand or trade names.	Goodyear tires, Kleenex, General Electric
holidays, special or famous events, historical periods or eras, and famous documents.	Labor Day, the Boston Tea Party, the Gold Rush, the Declaration of Independence
the first word and all important words in the title of a book, magazine, movie, television show, and songs.	*Family Circle, Home Alone, General Hospital,* "America, the Beautiful"
words that come from names that are capitalized.	San Francisco, San Franciscan
the first word of quoted sentences.	Tom said, "We won the game!"

MORE RULES OF CAPITALIZATION

Do *not* capitalize…

the name of a school subject, *unless* it is the name of a specific course or language.	My favorite science course is Biology 101. Sue made low grades in algebra, history, and French.
the names of seasons or directions.	The flowers are lovely in the spring. Turn west after you pass the bank.
the name of trees, fruits, vegetables, birds, or flowers.	roses, robins, oak, mahogany, corn
the names of games or sports, *unless* the name is a trademark.	Tables were arranged for checkers, Scrabble, Monopoly, bridge, and dominoes. Our football team went to see the Dolphins in the playoff.
the name of a disease, *unless* it is named for a person, and then *do not* capitalize the word *disease*.	measles, pneumonia, Hodgkin's disease
the names of musical instruments.	violin, drums, Baldwin piano



Practice

Rewrite all the words that should be **capitalized**, *using appropriate capital letters.*

1. orlando ____________________
2. sister ____________________
3. monica ____________________
4. mexico ____________________
5. miami dolphins ____________________
6. silver ____________________
7. charles ____________________
8. burger king ____________________
9. president lincoln ____________________
10. irs ____________________
11. science ____________________
12. america ____________________
13. religion ____________________
14. veteran's day ____________________
15. november ____________________
16. chevrolet ____________________
17. english ____________________
18. professor ____________________
19. dr. shaw ____________________
20. colorado river ____________________

Practice

Read the paragraph below. Circle each word that should be **capitalized**. *(There are 29 words in the paragraph which should be capitalized.)*

alaska became the first colony of the united states in 1867. united states secretary of state william seward negotiated a deal to purchase alaska from russia for $7 million. secretary seward thought alaska offered valuable resources and would be an important military base. some people thought alaska was frozen, worthless land. they made fun of seward's purchase and called alaska "seward's folly" and "sewards icebox." public opinion changed, however, when gold and oil were discovered in alaska. alaska was a united states territory for almost 100 years. it became the nation's 49th state in 1959.

Punctuation: Make the Meaning Clear

The purpose of punctuation is to make clear the meaning of what you write. When you speak, the sound of your voice, the rise and fall of your tone of voice, your pauses and hesitations—all serve as a kind of punctuation to indicate precisely what you mean. Even your body plays a part in the unwritten punctuation. In written language, there are none of these hints. The reader needs a type of sign to make sense of your writing. Where should the reader stop, pause, or read your sentence as a question rather than as a command?

We use punctuation to help make our writing clearer and easier to understand. Read the examples below.

Let's paint Jose.

Now look at this sentence.

Let's paint, Jose.

Can you see the difference that one comma makes? Was *Jose to be painted*? Or was *Jose being invited to paint*? Without the comma in the second example, the reader might think that Jose was going to be painted. Commas and other punctuation marks help the reader understand what is written.

Study the "Rules of Punctuation" on the following page.

Rules of Punctuation

Punctuation Mark	Rules	Examples
Apostrophe ’	1. Apostrophes are used to show possession or ownership.	Joel’s sneakers women’s clothes
	2. Apostrophes are used to form contractions (they go where the missing letter would have been).	it's can’t you’ve
	3. Apostrophes are used to form plurals of letters, numbers, and symbols.	p’s and q’s
Quotation Marks “ ”	1. Quotation marks are used to show the beginning and end of a direct quotation or a person’s exact words.	“You can learn punctuation,” said the teacher.
	2. Quotation marks are used to enclose the titles of magazine articles, chapters, short stories, essays, poems, short pieces of music, and single episodes of a TV series.	“The Masque of the Red Death” “The Enemy” “Stairway to Heaven”
Comma ,	1. Commas are used to separate items in a series.	Lindsay forgot her pencil, paper, and textbook.
	2. Commas are used to separate two or more adjectives before a noun.	She is smart, kind, and cheerful.
	3. Commas are used before the conjunctions ***for, and, nor, but, or, yet,*** or ***so*** when they join independent clauses. (A mnemonic device to remember the words is ***fan boys,**** standing for the first letter of each of the conjunctions listed above.)	School was awesome, for I had biology.
	4. Commas are used to set off the name of a person spoken to directly or an introductory word.	James, can you lend me a quarter? Yes, I can help.
	5. Commas are used to set aside a descriptive phrase which is not essential to the sentence.	Spike, my naughty puppy, ate my sandals.
	6. Commas are used to separate items in dates and addresses.	I was born in Tallahassee, Florida, on April 30, 1977.
	7. Commas are used after the greeting and close of a friendly letter.	Dear Mom, Love, Max
Semicolon ;	1. Semicolons are used between independent clauses **not** joined by ***for, and, nor, but, or, yet,*** or ***so.*** (***fan boys****)	Stretch your mind every day; you'll never regret it.
Colon :	1. Colons are used before a list of items (unless there is a verb right before the list).	I enjoy many arts: music, painting, photography, and sculpture.
Underlining or Italics *Italics*	1. Underlining is used for the titles of books, magazines, works of art, ships, plays, movies, and TV series only when handwritten.	To Kill a Mocking Bird Newsweek Mona Lisa Titanic
	2. *Italics* are most often used in printed material or when using a computer for composition.	*Romeo and Juliet* *Star Wars* *The Oprah Winfrey Show*

* See *English III Teacher’s Guide,* page 27.

Practice

Punctuate the sentences below by using **quotation marks** *and* **commas** *where they belong.*

1. As pots pans and dishes clattered to the floor Tyrone darted from the family room to see what had happened in the kitchen.
2. My cousin Mark is in his own opinion a genius in math. The teachers oddly enough do not share his opinion about his math aptitude.
3. Kenny for goodness sake Mother shouted Turn down the CD player or the neighbors will be banging on the walls again!
4. We intended to stay in Tampa Florida from Tuesday June 26 to Saturday June 30.
5. Yes Janice Uncle Luis is a professor of English literature at Florida Atlantic University which is in Boca Raton Florida said my father.
6. An athlete in training who breaks the coach's training rules soon slips from top condition a lapse which is not fair to the rest of the team.
7. Although the movie was said to be good by the critics the public did not like it and refused therefore to recommend it to their friends.
8. Let's hear your ideas replied Ann because you came up with such good ones for the science history and English projects.
9. Joyce said to Herman If you find it impossible to attend the Student Council meeting Anita who was elected an alternate delegate will attend in your place.
10. Leaning over the ship's rail Ricky the ship's captain watched the flying fish skip along the waves.

Practice

Place an **apostrophe** (') *wherever needed in each sentence below.*

1. Whos walking near Christophers house?
2. The students parking lot wasnt full.
3. The girls shoes were scattered on the bedroom floor.
4. The workers checks were lost in the mail.
5. The students grades were so high, they all earned 95s or better.
6. Jennys bike was repaired last week.
7. The schools motto isnt "Never Study!"
8. The boats motor was running smoothly.
9. Arent the trees leaves turning brown?
10. My brother-in-laws plane is due at 4:15 p.m.
11. Mr. Smiths car was repainted.
12. The boys jackets that all look alike.
13. Wont you take Wilmas book to her?
14. Theyre going to Kaladaas and Shariekas party Saturday night.
15. That report is Georges.
16. Youre sure they have two ps in their name?

Practice

Place a **semicolon** (;) *or a* **colon** (:) *wherever needed in each sentence below.*

1. The president was concerned about the international situation he called a special meeting of his closest advisors.

2. Students from 12 area schools went to the meeting they demanded smaller classes and longer lunch times.

3. The movie dealt with many issues happiness, love, marriage, and raising a family.

4. For the camping trip Fred bought the following a two-burner stove, a lantern, a hunting knife, and a new tackle box.

5. Falling in love is easy staying in love is more challenging.

6. We waited in line for over an hour however, the movie was well worth the wait.

7. Please call all of the team's members Shaun, Bob, Mary, and Alecia.

8. We were surprised by what we discovered a raccoon living in the tool shed.

9. Call me from the lake house and leave a message I will call you back shortly.

10. Remember those famous last words I'll be right back.

11. We visited four cities last year Orlando, Jacksonville, Tampa, and Miami.

12. Wayne does not want to be an officer of the club furthermore, he refused to attend any more meetings.

Spelling: Write It Right!

Our English language owes its richness to the many words it has borrowed from different sources. The payment for this diversity is a wide variety in spelling and spelling rules.

Good spelling is expected of every writer. Spelling mistakes are certain to jolt your readers and may even prejudice them against what you have to say. In job or college applications, poor spelling can have even more serious outcomes.

You may find that you make the same spelling mistakes over and over again. If this is the case, you might find it helpful to keep a notebook of your personal writing mistakes. Record commonly made mistakes in your notebook and refer to them while you are **proofreading**. An example is given below. The mistakes used in the example are common ones.

Mistakes	**Corrections**
alot	a lot
quite vs. quiet	*quite* means "to an extreme" *quiet* means "silent"
to vs. too	*too* means "also" or "more than enough"
Febuary	February
Wensday	Wednesday
its vs. it's	*it's* is short for "it is" *its* is possessive
there vs. they're	*they're* is short for "they are"
whose vs. who's	*who's* is short for "who is"
your vs. you're	*you're* is short for "you are"
knowlege	knowledge
necesary	necessary
truely	truly
enviroment	environment

Spelling Rules and the Exceptions

Learning to spell requires us to memorize the sequence of letters in a word. Some sequences are more difficult to remember than others. And the English language has many exceptions to the rules—letter combinations have different sounds in different words. For example, ***ou*** has one pronunciation in tr***ou***ble, another in c***ou***ld, another in cl***ou***d, and still another in th***ou***gh. This makes it difficult to generalize our information—using what we know to spell other words without having to resort to the dictionary. When we have access to specific spelling rules, either in our heads or on a handy chart, we can learn to generalize and improve our spelling skills. The following charts of spelling rules are good references and will help you to improve your spelling skills. However, when in doubt, check a dictionary or spell checker. Use caution when using a spell checker. A word may be spelled correctly, but be the incorrect word for the context (e.g., "there" and "their").

Rules of Spelling

Write *ie* except after *c* or when sounded like *a* as in *neighbor* and *weight*.

	i before e		*except after c or when sounded like a*		
Examples	believe thief achieve	field brief shriek	receive receipt conceit ceiling		eight reign freight vein
Exceptions	their seize	height leisure	science conscious	weird foreign	neither counterfeit

Only one English word ends in *-sede* only three words end in *-ceed* all other "seed" words end in *-cede*.

	-sede	*-ceed*	*-cede*	
Examples	supersede	succeed exceed proceed	precede recede concede	accede secede intercede

When a prefix is added to a word, the spelling of the word itself remains the same.

Examples

il + literate = illiterate
in + numerable = innumerable
im + mortal = immortal
un + certain = uncertain
dis + approve = disapprove
mis + step = misstep
re + organize = reorganize
over + rule = overrule

When the suffixes *-ness* and *-ly* are added to a word, the spelling of the word itself is not changed.

Examples

sure + ly = surely
real + ly = really
usual + ly = usually

useful + ness = usefulness
polite + ness = politeness
stubborn + ness = stubbornness

Exceptions

y to i – empty = emptiness easy = easily
true and due – true = truly due = duly

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More Rules of Spelling

Drop the final e before a suffix beginning with a vowel.

Examples

share + ing = sharing
hope + ing = hoping
care + ing = caring
love + able = lovable
fame + ous = famous
imagine + ary = imaginary
admire + ation = admiration
force + ible = forcible

Exceptions

mile + age = mileage
singe + ing = singeing
peace + able = peaceable
dye + ing = dyeing
change + able = changeable
advantage + ous = advantageous

Keep the final e before a suffix beginning with a consonant.

Examples

nine + ty = ninety
hope + less = hopeless
sure + ly = surely
care + ful = careful
use + less = useless
pave + ment = pavement

Exceptions

whole + ly = wholly
due + ly = duly
true + ly = truly
nine + th = ninth
awe + ful = awful
judge + ment = judgment

Words ending in *y* preceded by a consonant, change the *y* to *i* before any suffix not beginning with *i*.

Examples

fifty + eth = fiftieth
lazy + ness = laziness

worry + ed = worried
mystery + ous = mysterious

Exceptions

one syllable words
shy + ness = shyness
spry + ly = spryly
sky + ward = skyward

Double the final consonant before a suffix that begins with a vowel if both of the following conditions exist: 1) the word has only one syllable or is accented on the last syllable, and 2) the word ends in a single consonant preceded by a single vowel.

Examples

drop + ing = dropping
plan + ed = planned
sit + ing = sitting
occur + ence = occurrence
propel + er = propeller
control + ed = controlled

Exceptions

box + ing = boxing
appear + ance = appearance
tunnel + ing = tunneling
travel + er = traveler

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Practice

Proofread the **spelling** *in the following paragraph. Circle the mistakes and rewrite the word correctly above the misspelled word. Then rewrite the paragraph on the lines below. There are 26 misspelled words.*

Presadent Hoover was aganst the idea of direct goverment releif too the people. He argued that giveing relief two the needy was the dutty of state goverments an charitys. He feared poeple wold becom week if they recieved help form the federl government. Hoover beleived each persin was responseble for takeing care of hisself or herself. Hi's way of thinking is nown as "ruged individualism."

The Last Step in Editing: Proofread Your Work

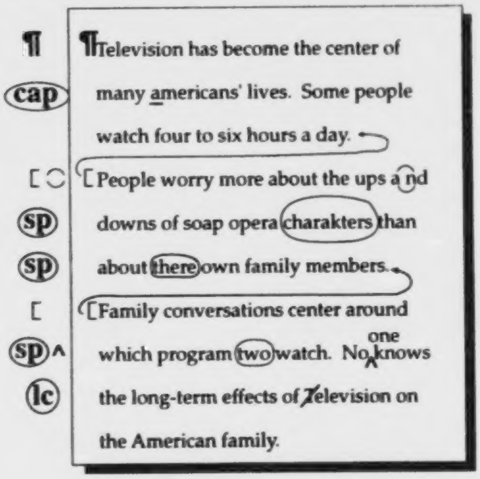
Everything you write, whether it is an essay, a résumé, or a letter, needs to be carefully edited for spelling, grammar, and typographical errors. Even if you have a spell check on your computer, you should carefully proofread your paper because the computer only checks the spelling. It does not make sure that you're using the correct word.

For example, "There going to be at they're wedding anniversary, two" should be written, "They're going to be at their wedding anniversary, too." But your computer's spell checker would find nothing wrong with the first sentence.

Use the techniques below when you proof your writing.

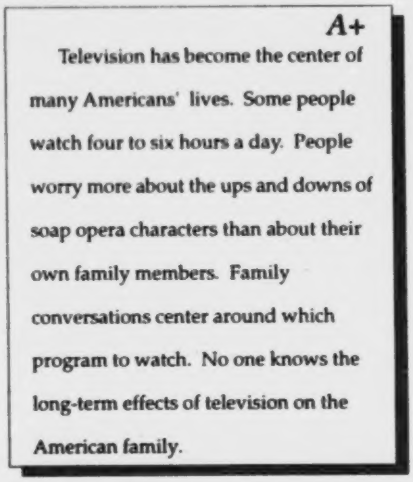
Proofreading Tips

1. Say each word slowly and aloud. Don't rush through your proofreading or you will read what you think you wrote rather than what is actually on the paper.
2. Keep a list of your common spelling mistakes. Glance at these before you proofread and then double-check these words when they appear.
3. Read backwards to check your spelling. Start at the end of your report or paragraph and read to the beginning. This will force you to look at each word. Study the examples below.



¶ ¶Television has become the center of
cap many americans' lives. Some people
watch four to six hours a day.
[◌ [People worry more about the ups a nd
sp downs of soap opera charakters than
sp about there own family members.
[[Family conversations center around
sp ^ which program two watch. No ‸one knows
lc the long-term effects of Television on
the American family.

Before Editing and Proofing



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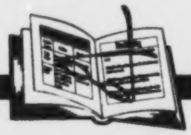
Television has become the center of many Americans' lives. Some people watch four to six hours a day. People worry more about the ups and downs of soap opera characters than about their own family members. Family conversations center around which program to watch. No one knows the long-term effects of television on the American family.

After Editing and Proofing



Use these professional copyediting symbols as you proofread your writing. Use them for every piece of writing you do or when you are editing someone else's work.

Copyediting Symbols

Type of Correction Needed	Margin Mark	Editor's Mark
Insert missing item	^	Proofr$\overset{a}{\wedge}$ding is fun.
Insert space	#	Proofreading$\overset{\#}{\wedge}$is fun.
Insert period	⊙	Proofreading is fun⊙
Delete	℘	Proofreading~~s~~ is fun.
Close up extra space	⁀‿	P roofreading is fun.
Make lowercase	(lc)	Proofreading is ~~F~~un.
Capitalize	(cap)	proofreading is fun.
Use italics	(ital)	Proofreading is fun.
Underline	(underline)	Proofreading is fun.
Transpose	(tr)	Proofreading fun is.
Don't abbreviate	(wo)	The class is 3 credit (hrs.)
Abbreviate	(abbr)	The stool is 3.5 (feet) high.
Check spelling	(sp)	(Proofreeding)
Leave it as it was; ignore editing marks which appear above the dots	stet	The stool is $\overset{4}{\cancel{3.5}}$ feet high.
Enclose in quotation marks	“ ”	“Proofreading is fun,” she said.
Enclose in parentheses	parens	This (proofreading) is fun.
Center	][	]Proofreading is fun.[
Move left	[	[Proofreading is fun.
Move right	]	]Proofreading is fun.
Fix this sentence fragment	(frag)	(Because the stool is 3.5' high.)
Equalize spacing	(spacing)	Proofreading ⁀is ‿ fun.

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Practice

Edit the paragraph below by using the **copyediting symbols** *from the chart on page 248. Rewrite the corrected paragraph on the lines below.*

Many people though President hoover could have done more too help the people.

He was blamed four th e Great Depression In 1932 President Hoover was defeated by Franklin d. Roosevelt. People in United States wiated two sea if the new President could bring about about much needed change.

Editing Tips

1. **Wait a while before you edit** to get some distance from the content.
2. **Reread the writing as if it were someone else's.** We tend to be overly critical of our own work.
3. **Identify strong aspects of the writing.** It is important to acknowledge what you're good at, as well as what you need help with.
4. **Ask questions** if you're not sure whether you've made a mistake. Even if you were right, you'll feel more confident the next time.
5. **Read your writing aloud.** Hearing your words helps you identify mistakes you might overlook reading silently.
6. **Point to your words as you read them.** This will help you read what is actually there, instead of what you think is there.
7. **Write clear copies for yourself** and your other proofreaders. A paper covered with corrections is hard to proofread.
8. **Read for one type of error at a time**—spelling, sentence structure, or grammar.
9. **Keep a record in a notebook of your common mistakes** and how to correct them.
10. **Use all of the tools available to help you edit**—spell checkers and grammar checkers, dictionaries, knowledgeable people, etc.

Application

Complete the following checklist as you **revise, edit,** *and* **proofread** *your report. Then* **rewrite** *your report into a finished copy.*

Revision Checklist

Category	Yes	No
Content		
1. Is there a main idea or claim in each paragraph?		
2. Do all the sentences relate to the main idea?		
3. Is there information in the paragraph that is unnecessary?		
4. Are specific details used to support the main idea?		
5. Is the writing organized?		
Style		
1. Are your words too general or vague?		
2. Are your sentences varied and interesting?		
Mechanics		
1. Are there spelling errors?		
2. Are there grammar or usage errors?		
3. Are there capitalization errors?		
4. Are there punctuation errors?		
Appearance		
1. Is there proper spacing between sentences, paragraphs, and sections?		
2. Are the paragraphs indented correctly?		
3. Is the handwriting or word processing neat and easy to read?		
4. Are there any unnecessary marks on the page?		
5. Are the margins correct?		

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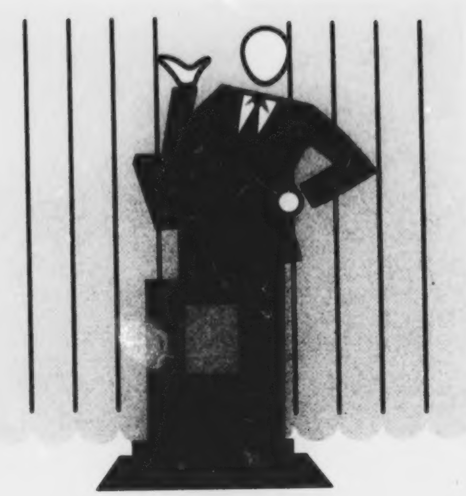
Unit 5: Listening, Viewing, Speaking—Send and Receive the Message



Unit 5: Listening, Viewing, Speaking—Send and Receive the Message

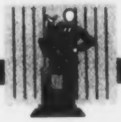
Overview

You use speech every time you talk to your classmates and friends, your teacher, your parents, and others with whom you come into contact on a day-to-day basis. Speech helps you get your point across in class. It makes it possible for you to share confidences with a friend or ask your parents for a favor. It's especially important when it is time to look for a job.

Since you've been using speech since you were a small child, you may take it for granted by now. Have you ever thought about what a difference good speaking skills can make in your life? For instance, have you ever tried to speak in front of a large group and suddenly lost your nerve or gotten tongue-tied trying to explain yourself to a prospective employer? Good speaking skills can be learned and developed, but like everything they take a certain amount of practice.

This unit will offer tips on how to feel confident and comfortable when speaking in front of a group. You will learn techniques for making effective oral presentations, using body language, eye contact, and voice inflection. You will also learn how to use visual aids to enhance your presentation. This is a unit on listening and viewing as well as speaking, so you will study useful and respectful ways to participate in class discussions and debates. Anyone can take the floor and speak in a discussion. However, a good participant knows how to enhance a discussion by being a good speaker and a good listener.

Listening and speaking are not just important skills for the classroom. This unit will also help prepare you for job interviews. You'll learn what to listen for in an interview, how to respond to questions and how to convey your best qualities through verbal and nonverbal means. Effective speaking and listening skills are qualities that will serve you for a lifetime.



Vocabulary

Study the vocabulary words and definitions below.

body language	the act of sending or receiving messages through gestures, facial expressions, or any other body movement or posture
enunciation	the clear and distinct voicing of words
inflection	the change in the pitch of the voice
pitch	the highness or lowness of a spoken word (or any sound)
pronunciation	the act of saying words correctly, as they are listed in a dictionary's guide of how a word is spoken
quality	characteristics that make one voice different from another
rate	the speed at which words (or any sounds) are spoken; also called tempo
volume	the loudness or softness of a spoken word (or any sound)

Presentation Skills: Getting Your Point Across with Confidence

Good speakers know that no matter how many good or persuasive ideas they might have, if these ideas are not communicated properly, their ideas cannot be effective. It will be your job to make your speech as persuasive as possible. To do so, you must use the same time-honored skills that good speakers have used for more than 2000 years.

Good speakers use their voices to animate their presentations or bring them to life. If you don't know how to use your voice, body, and feelings, then you will be afraid to give speeches. Another problem may be that you are afraid of being criticized. Being able to take constructive criticism without having hurt feelings is a sign of maturity.

Here are some suggestions for gaining confidence when speaking in front of a group:

- Practice your speech—that means more than once. Practice in front of a mirror. Pay attention to hand movement and facial expressions.
- Keep in mind that your audience is sympathetic. Make eye contact with the audience. Smile and act naturally.
- Relax. Breathe deeply and exhale completely before you first begin to speak and during your speech.

Remember that many people feel nervous when they speak to a group. You are not alone. One key to looking comfortable and relaxed when giving a speech is being prepared!

Speak Out: Using Your Voice to Good Advantage

Now that you feel confident about public speaking, it's time to work on voice. Voice has five elements: **pitch**, **volume**, **inflection**, **rate**, and **quality**. All five elements can add power to your speech.

Pitch is the highness or lowness of tone. Pitch can be used to suggest emotion. Use a low-pitched voice to express sorrow or grand ideas. Use the higher pitch for lightheartedness, fear, or anger. A well-modulated tone or pitch can be convincing without being intimidating.

While *volume* refers to the loudness of the voice, *inflection* is a change in pitch in individual words and has a lot to do with meaning. Inflection means saying a word louder or softer than the rest of the sentence. Notice the difference in meanings caused by changing the inflection in the following sentences. Note that the underlined word is the one that is said louder or with more emphasis. Notice how inflection changes the meaning of a sentence.

Inflection	Meaning
1. I love you.	The emphasis is on the I.
2. I love you.	It tells who I love.
3. I love you.	It becomes more tender.
4. I love you?	It becomes a question.

Rate or tempo is the speed at which words are spoken. Your rate of speech should be normal and moderate in most cases. The average rate is 160 words per minute. You can use rate to your advantage in a speech or when telling a story. One example is to speak faster to show excitement or fear. However, if you give your whole speech too quickly or too slowly, the listener may interpret this as anxiety or nervousness.

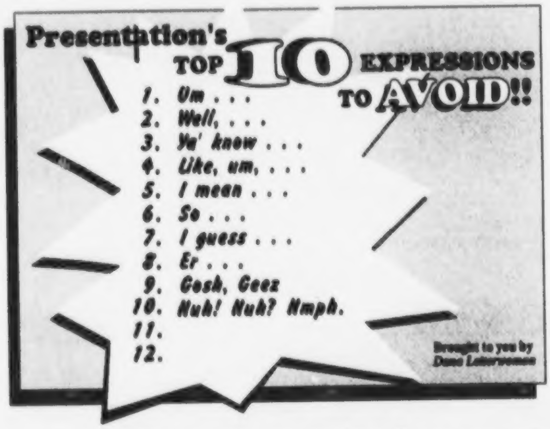
Quality is the characteristic of a voice that makes it different from another voice. A speaker often changes his voice quality to imitate the different characters in a story.

Enunciation, or speaking each word distinctly, is very important in being clearly understood by your audience. Remember to fully pronounce each word, especially the ends of words. Additionally, correct **pronunciation** of each word is essential. The best guide for pronunciation is the dictionary.

Use these guidelines to analyze your own voice production.

- **Enunciate and pronounce words clearly and distinctly.**
- **Speak at a suitable volume—neither too loudly nor too softly.**
- **Speak at a suitable tempo—neither too slowly nor too quickly.**
- **Make the pitch of your voice appropriate to what you are expressing—neither too high nor too low.**

Good speakers also make their speech flow evenly. In casual conversation, people commonly say words and sounds that should be avoided in formal oral presentations. Study the following list and ask a friend to help you identify which expressions you use frequently. Add your own expressions to the list if it does not cover them.



Presentation's TOP 10 EXPRESSIONS TO AVOID!!

1. *Um . . .*
2. *Well, . . .*
3. *Ye' know . . .*
4. *Like, um, . . .*
5. *I mean . . .*
6. *So . . .*
7. *I guess . . .*
8. *Er . . .*
9. *Gosh, Geez*
10. *Huh! Huh? Hmph.*
11.
12.

Brought to you by Dave Letterwoman

Body language, or nonverbal communication, has a message all its own, and you need to learn to use it effectively when making a presentation. Nonverbal communication includes facial expressions, eye contact, voice tone, posture, and gestures.

Very large or exaggerated body language can cause your audience to watch your movements rather than listen to what you are saying. Be sure your facial expressions and voice tones do not conflict with what you are saying. Your facial expression should appear attentive, interested, and responsive and match the words you are speaking. During an oral presentation, eye contact should be frequent and direct. Your gaze should

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be steady, firm, and decisive. Try to look for friendly faces in the audience and focus on them during your talk.

Accent your messages with appropriate gestures. Your audience will interpret finger shaking and making fists as being aggressive, and wringing your hands, playing with your hair or objects, or appearing nervous as being passive. Use purposeful, smooth movements during your talk that help emphasize major points in your presentation.

By being aware of this and learning some body language guidelines, you can improve your nonverbal communication as well as your ability to make good oral presentations.

Tips for Using Presentation Body Language

Stand straight, with one foot slightly in front of the other. Keep your posture relaxed and natural. Standing straight will increase your ability to breathe deeply and easily, making your voice quality sound its best.

Maintain eye contact by looking at members of the audience during the entire speech. Be sure to gaze around the room, looking at as many people as possible. Looking at one area or one person will make the listeners uneasy. Moving your gaze will make everyone feel included in your presentation and that you are talking *to* them and not *at* them.

Keep your face expressive. Use your face and body to get the message across to the audience. Make sure that any emotions shown are appropriate to your speech. A cold, stony expression will make you look disinterested and the audience will be lost to boredom.

Use gestures and shifts of posture to emphasize key and important ideas or statements. Let your arms and hands rest naturally at your sides (or rest on a lectern) until they are used to make expressive gestures.

Understanding what is meant by a "good speech" and knowing the characteristics of a "good speech" are your best tools for delivering a speech that your particular audience will enjoy.

The characteristics listed on the following chart will help you to deliver a good speech. This, in turn, will help you to gain confidence when you speak to an audience. Use this checklist to practice presenting your speech.

Characteristics of Good Oral Presentations

Elements	Characteristics	Definitions
Preparation	**1. Subject Knowledge**	- the presentation subject is thoroughly researched and the speaker is prepared for any questions that may be asked
	2. Organization	- the presentation material is arranged or put together in an orderly way—using index cards, outlines, or visual materials to keep presentation well paced and on track
	3. Audience Awareness	- the presentation is prepared for the type of audience receiving the information—speaking or writing is appropriate for and understood by the target audience
Speaking	**4. Enunciation**	- words are spoken clearly, without mumbling, making each sound distinct
	5. Pronunciation	- words are spoken according to a dictionary's pronunciation guide
	6. Volume	- the sound produced by the voice is not too loud or too soft; the sound changes during the presentation to match what is being described
	7. Tempo	- the speed at which words are spoken is not too fast or too slow; the speed may change to match what is being described
	8. Pitch	- the highness or lowness of the sound of the voice matches what is being described
	9. Expressiveness	- the presentation (or words) are communicated in a vivid and persuasive manner
	10. Complete Sentences	- the presentation uses a group or groups of words that present a complete thought
Body Language	**11. Eye Contact**	- the speaker looks directly into the eyes of one or more persons—communicates the speaker's confidence, alertness, and empathy with the audience
	12. Natural Gestures	- the speaker uses normal movement of the hands, head, or other body parts to express the speaker's thoughts or feelings—gestures should emphasize presentation points, not distract from them
	13. Good Posture	- the speaker carries or holds his body straight while sitting, standing, or walking—conveys confidence and readiness; slouching conveys the opposite—unreadiness, indifference

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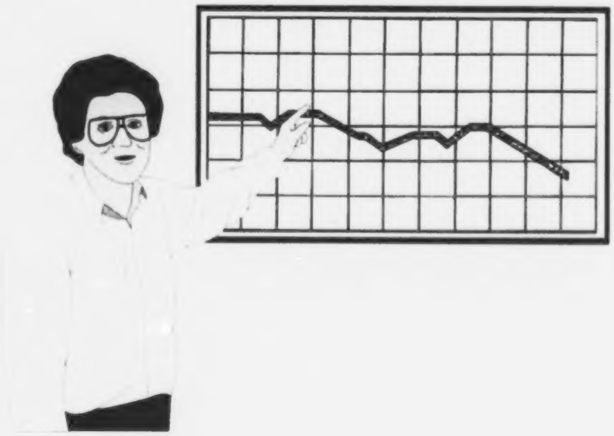
Enhance the Presentation: Using Visual Aids

A visual aid is any material that depends on the sense of sight and is used to enhance a presentation. Visual aids often help to highlight or explain particular pieces of information in a presentation. They also keep the audience viewing and listening.

Visual aids should do the following:

- **enhance the presentation, not distract from it**
- **hold the audience's attention**
- **be easy to read and understand**
- **be interesting**

Types of visual aids are objects; pictures, charts, or other illustrations; puppets; handouts; computer-generated images; and any other props you can use to enhance the speech.



Practice

Rewrite the following words so that if they were spoken correctly, all of their sounds would be heard. Practice **enunciating** *the correct form of each word aloud.*

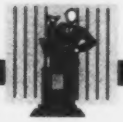
1. gonna: ______________________________
2. haft: ______________________________
3. could of: ______________________________
4. wanna: ______________________________
5. gettin ready ta go: ______________________________
6. swimmin: ______________________________
7. will ya: ______________________________
8. whad ya half: ______________________________
9. wooda: ______________________________
10. gotcha: ______________________________

Practice

Pick a tall tale, joke, poem, or current event to **present** *to the class. Use the suggestions on page 263 to help you during your presentation to the class.*

Practice

Pick a topic or one assigned by your teacher and **write** *an* **oral presentation** *using the tips on page 263. Be sure to create* **visual aids** *to enhance your presentation.*



Application

Use the form below to apply your **presentation skills**. *Have a classmate* **rate** *you on the following criteria as you practice giving your speech. It is important to remember that you are still practicing and that you can change your technique during this application. Make changes to your speech based on the feedback below.*

VOLUME	Too Loud	Loud & Clear	Too Quiet	**Comments**
TEMPO	Too Fast	Even Pace	Too Slow	**Comments**
PITCH	Too Low	Moderate Pitch	Too High	**Comments**
VISUAL AID(S)	Too Few	Moderate Amount	Too Many	**Comments**
CONTENT	Unorganized	Organized & on Subject	Off Subject	**Comments**

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Application

Present the speech *you created on page 267 to the class. Use the chart below to improve your speech before presenting it.*

VOLUME	Too Loud	Loud & Clear	Too Quiet	Comments
TEMPO	Too Fast	Even Pace	Too Slow	Comments
PITCH	Too Low	Moderate Pitch	Too High	Comments
VISUAL AID(S)	Too Few	Moderate Amount	Too Many	Comments
CONTENT	Unorganized	Organized & on Subject	Off Subject	Comments

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Discussion Skills: Listening and Speaking in a Group

After each of your classmates presents his or her speech, you will join your classmates in a discussion. In this discussion, your class will analyze the techniques the speaker used. In other words, you will point out and discuss any of the techniques you noticed in each speech. During the class discussion, there may be disagreements. Any claims made should be supported. Each person should explain fully his or her claims. Be as thoughtful as possible, but try not to be overly concerned with being right. If another student presents a convincing analysis that differs from your own, consider it sincerely. Perhaps your classmate is right; perhaps you are both right. A good member of a discussion is more concerned with helping the group find the truth than in proving himself or herself right.

A good class discussion does not just happen. It takes everyone participating in a knowledgeable and respectful way. In a group discussion, a group of people sit down together to talk about a problem, to make a decision, or to understand one another's ideas. In the classroom, the topic of the discussion is most often regulated by the subject of the class or the concept that the teacher is teaching. The group discussion is not just a conversation—everyone must be allowed to participate and voice opinions. However, the opinions cannot be voiced at the same time as in a free-for-all. To ensure an open and thoughtful discussion, study and use the techniques on the following page.

Techniques for Good Class Discussion Skills

Type	Technique	When Used	When Ignored
Body Language	1. Look at the person speaking	• Helps you to listen and concentrate • Lets the person speaking know that you are listening	• You may become distracted and lose concentration on the person speaking • Person speaking assumes you are not listening—loses confidence
	2. Nod your head when you agree or understand	• Lets person speaking know how you feel and what you do or do not understand	• Person speaking will be unsure if you are following points
	3. Sit up and don't fidget	• Helps you to concentrate on what the person speaking is saying	• You may become tired • You may distract the person speaking and other listeners
Active Listening	4. Take notes on main points	• Helps you to follow the discussion and remember it later	• You may lose track of the main topic of the conversation and have trouble participating
	5. Allow the speaker to pause	• Helps you to review what has been said • Helps the speaker to feel relaxed	• You may be tempted to blurt out something irrelevant • Person speaking will feel rushed and uncomfortable
	6. Ask follow-up questions for further information	• Makes the subject clearer • Allows the person speaking to go over difficult issues again; reassures the person speaking of your comprehension • Encourages other people who are confused to ask questions	• Person speaking may mistakenly assume that you understand what's being said • Other listeners may feel alone in their confusion
	7. Ask open-ended questions *(questions that can't be answered yes or no)*	• Reveals and encourages the speaker to share his thoughts	• Person speaking will not receive any challenge or support to move beyond the original ideas of the presentation
Speaking	8. Stay on the subject	• Allows you to discuss the subject in depth	• You may turn the spotlight on yourself
	9. Summarize/restate the point you are responding to	• Helps everyone to follow the discussion	• You may not be aware that your point has already been made
	10. Make connections	• Helps person speaking and listeners to examine all aspects of the discussion	• Discussion may become disconnected and difficult for participants to follow
	11. Respond to others' points	• Helps everyone to see both sides of the subject and encourages a smooth discussion	• Others may feel their ideas are not being heard
	12. Calmly respond to the feelings behind the words	• Helps to avoid tension and encourages people to be honest and clear	• You may unintentionally hurt someone's feelings—tension may build
	13. Think about where the subject is going	• Helps everyone to stay aware of the time and allow for conclusions and follow-up	• Discussion may become sidetracked or bogged down with issues unhelpful to participants
	14. Do not interrupt	• Helps you grasp the whole point of what is being said • Encourages the person speaking to finish his or her points	• You may anticipate and react to something not yet said • Person speaking may become afraid to voice opinions

Application

Pretend that one class member is a famous American. As a group, **interview** *this person as if you were holding a news conference. Some sample questions are listed below. Add your own questions to the list.*

1. Where were you born?
2. What person or persons most influenced your life?
3. How did you decide on your career choice?
4. What would have been your second career choice?
5. ______________________________
6. ______________________________
7. ______________________________
8. ______________________________

Application

Observe a discussion. *It could be in a class, at home, on television, or at a public forum (a county meeting, a political meeting, a government meeting, etc.) As you observe and listen to the discussion,* **take notes** *on the form below, listing ways to have a more effective discussion.*

Body Language	Techniques Observed	
	Problems Observed	
Listening	Techniques Observed	
	Problems Observed	
Speaking	Techniques Observed	
	Problems Observed	

Application

The teacher will divide the class into groups. Each group will **choose a topic** *from "Suggested Group Discussion Topics" on the next page or one assigned by the teacher. Then, each group will choose someone to* **rate the discussion skills** *of that group using the score sheet below. Afterwards, each group will discuss the score received on the "Discussion Score Sheet" and ways to improve discussion skills.*

Discussion Score Sheet

Rate the group's discussion skills using the following rating system:
G - Good
F - Fair
P - Poor

Group # ____________________

Group's topic ____________________

	Rating (G, F, P)	Comments
Body Language during Discussion:		
Showed Interest looked at each speaker		
Stayed Involved nodded head when agreed or understood		
Used Correct Posture sat up and didn't fidget		
Active Listening during Discussion:		
Followed Discussion took notes on main points when necessary		
Encouraged Speaker permitted speaker to pause without interrupting		
Clarified Points asked follow-up questions when more information was needed		
Speaking during Discussion:		
Stayed Focused stayed on subject		
Deepened Discussion summarized, made connections, and built on others' points		
Encouraged Others responded calmly to others without sidetracking and interrupting		

Additional Comments:

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Suggested Group Discussion Topics

- At what age should a person be permitted to drink?
- Is homework necessary?
- Should teenagers have a curfew?
- Should students be allowed to smoke on school campus?
- Should no-smoking regulations be in effect in public/private establishments?
- Should males and females participate in all types of sports together?
- Why is reading important?
- Why do students drop out of school?
- How do video channels and cable TV programs affect students' lives?
- Should some types of rock music be banned? Should specific song lyrics be banned?
- At what age should a person be permitted to vote?
- Is regular attendance at school important?
- Is having money everything in life?
- What school courses will do the most good for students' lives?
- What is the ideal age to get married?
- When are people responsible enough to have a baby?
- How should students be disciplined in school?
- Why is there a drug problem amongst so many teens?
- Are the Mothers Against Drunk Driving (M.A.D.D.) and Students Against Destructive Decisions (S.A.D.D.) important organizations?
- Should parents and teachers make rules for teenagers?

Debating Pros and Cons: Line of Argument

You have been around debates of some sort all your life. Your family members may debate whether to take a certain trip or buy a piece of furniture. You and a friend may debate whether a particular movie is worth seeing. You have probably seen debates on television between political candidates. Lawyers, both in television shows and in real life, must debate the innocence of a defendant or the negligence of a particular person in a lawsuit.

Technically speaking, a debate is a discussion of the pros and cons of a particular topic. The pros are those points which assert a point of view in favor of something, and the cons are those points which present the opposite point of view.

For instance, in a debate about a particular movie, you might say that the movie is worth seeing because of its historical information, its fine acting, and the exciting soundtrack. Your friend might say that the historical parts of the movie are inaccurate and there are other movies with better acting and more interesting soundtracks. She might add that the violent content cancels out any enjoyment of the acting and soundtrack. You have presented the pros of the movie's worthiness, while your friend has presented the cons.

Scholastic Debating: Formalized Discussions

In school, you may be asked to take part in debates or formalized discussion of topics. These kinds of debates have been around for many years, and a certain set of rules has developed around them. While there are special procedures to follow in a scholastic debate, the basic premise is the same as any other kind of debate: the participants in the debate are either supporting or attacking a position.

Following are some terms that are used in formal debates:

proposition–a proposition is an assertion much like a thesis sentence that states a belief about a topic, usually proposing a change in policy or procedure

affirmative–the position that favors the proposition

negative–the position that opposes the proposition

case–a series of carefully constructed arguments for either side

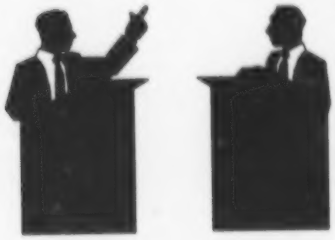
brief–a detailed outline listing all the arguments for both sides

constructive speech–the presentation of each side's case

rebuttal–the response that each side makes refuting the case of the other side

In a formal debate, the two teams, which usually consist of two people for each team, are given one proposition. For instance, "All schools should go to a year-round plan." Notice how the proposition includes the word "should," the same as the thesis sentence often does in an argumentative paper. Note also that the proposition is very narrow and only deals with one particular topic. More than one topic or a poorly defined topic only confuses the issue. The proposition is also arguable. That is, a definite argument could be made either in favor of or in opposition to the assertion.

To prepare for a debate, you should examine both sides of a given issue. That way you will be prepared for the rebuttal made by the opposition, and you can also prepare your own rebuttal. Assemble all your supporting evidence, such as statistics, examples, and the opinions of experts, just as you would if you were preparing to write an argumentative essay. Make sure your evidence is accurate and up-to-date.



Debating promotes cooperation. You will need to consult closely with your team member on your case and the rebuttal you will make against the opposing team. Write down your key points on note cards. You might use different colored pens or some sort of code to separate your assertions from your rebuttal cards.

Following are some guidelines for participating in a debate:

- **Organize your material in a coherent manner.**

To make sure your material is organized in a coherent manner, be sure to make your point or assertion; support the assertion with facts, expert testimony, and/or examples, and then move on to your next point. Don't forget to conclude your remarks with a powerful restatement of your original assertion.

- **Make sure your evidence is convincing.**

Use reliable and up-to-date sources for your evidence. Don't distort the facts. Do not assume that the assertion you intend to make is, in fact, true. For instance, don't assume that a yearlong schedule is better because some schools already have one. You, the debater, need to prove why it is better.

- **Make sure your arguments are sound.**

To make sure your arguments are sound, avoid personal attacks, inflammatory language, and either/or simplifications when making your argument. Be sure to address the arguments of the other side.

- **Remember the opposing side has a valid point, too.**

During your rebuttal period, acknowledge the points the opposing team has made and then show why those points are incorrect or not as important as the points that your team has made.

- **Speak clearly and loudly enough to be heard.**

When you are speaking, it is important to remain calm and in control of your emotions. Be polite when the other side is making its presentation. Speak clearly and concisely. In other words, make your point in as few words as possible so that you will have time to make other points. Make sure that your words can be heard by everyone in the debate and in the audience if there is one. Study your notes well enough so that you can look up when you're speaking.

Practice

Read the following **debate topics**, *then make up four or five of your own. Note that the statements are* **written in the affirmative** *rather than the negative. For instance, "Smoking should be banned in restaurants" rather than "People should not be allowed to smoke in restaurants."*

1. Smoking should be banned in restaurants.
2. Students who are tardy should stay after school.
3. Initiation rituals should be banned from fraternities.
4. All schools should go to a year-round plan.
5. Teachers should dismiss disruptive students from the classroom.
6. ______________________________
7. ______________________________
8. ______________________________
9. ______________________________
10. ______________________________

Application

Follow the directions below.

1. Conduct a debate. Choose teams of two. Assign one topic for two teams. One team shall argue for the affirmative and one shall argue for the negative. The affirmative team should go first with one speaker making his or her case in an allotted time period (for example, five minutes). The opposing team will then present one speaker for the same amount of time. Then the second speaker of each team will have a turn for the same amount of time.

2. After each team has made a case, then it is time for the rebuttal. For the rebuttal, the negative team will begin with one speaker, and the affirmative team will be next. Then the second speaker from the negative will speak; the last speaker will be the second speaker from the affirmative team. The time allotted for rebuttal is shorter than the time allotted for making a case. Two or three minutes is all that is needed.

3. Afterwards, evaluate your team's performance. Were your arguments sound? Were your points well-developed? Did you have strong supports for your assertions? How about your speaking abilities? What could you improve?

Interviewing: Make a Good First Impression

We all know how important first impressions can be, and when it comes to applying for a job, the first impression may be the only impression you have a chance to give.

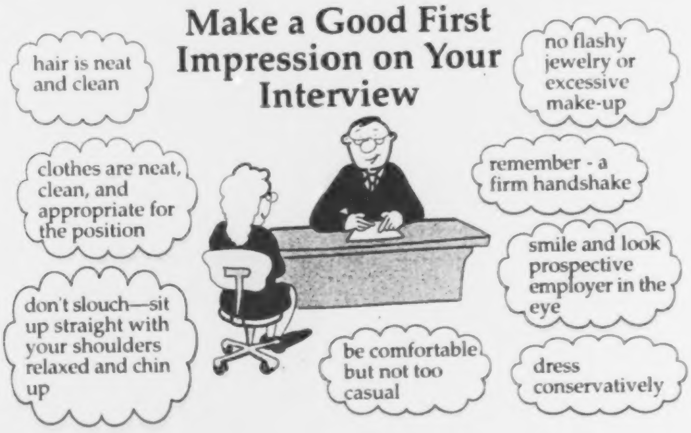
The key areas in making a good first impression are as follows:

- **appearance**
- **body language**
- **facial expressions**
- **listening and speaking**

Appearance: Looking Good

Your appearance is of utmost importance. In fact, if you don't dress right, you might not even get in the door. If you don't take the time to look professional, the interviewer may decide not to spend his or her valuable time with you.

Make sure your clothes are neat, clean, and appropriate for the position for which you are applying. You wouldn't wear jeans and a sweatshirt to apply for an office job, nor would you wear a suit to apply for construction work. The general rule is to dress conservatively. Don't wear flashy jewelry or excessive makeup. Be comfortable but not too casual. For office or technical positions, wear sensible, professional outfits that don't call attention to themselves. You want them to remember you—not your clothing.


Make a Good First Impression on Your Interview
hair is neat and clean
no flashy jewelry or excessive make-up
clothes are neat, clean, and appropriate for the position
remember - a firm handshake
smile and look prospective employer in the eye
don't slouch—sit up straight with your shoulders relaxed and chin up
be comfortable but not too casual
dress conservatively

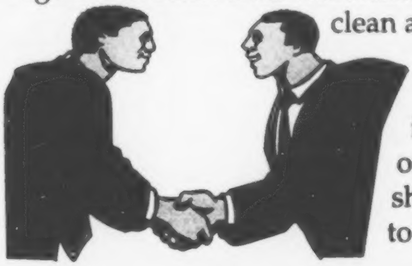
Hair should also be neat and clean. There are so many styles today that it would be unrealistic to dictate the style you should wear to a job interview. However, you should make sure that bangs don't cover your eyes. In fact, studies have shown that people trust other people more when they can see their eyes—and even their eyebrows. The general rule for hair to is keep it out of your face. On men, facial hair should be neatly trimmed.

Body Language: Walking the Walk

The first thing a prospective employer will notice about you after your clothes is your posture. Whether you are sitting or standing, your posture tells a lot about your attitude. If you sit slouched or stand hunched over, you may look as though you don't really want the job or as if you don't have confidence in yourself. Stand up straight with your shoulders relaxed and your chin up.

When sitting, don't allow yourself to collapse into the chair. Sitting up with your hands in your lap will indicate that you're paying attention to your interviewer. This doesn't mean you have to sit on the edge of the seat, but do make sure your back is straight and that your arms are not crossed. Crossed arms indicate a closed attitude. You want to reflect an open and alert attitude.

Another aspect of good body language is a firm handshake. Handshaking was once a way for strangers to show each other they were unarmed. Now a handshake indicates confidence and friendliness; it is the foundation for most business relations. Nearly every business meeting begins and often ends with handshakes. So make sure your hands are clean and dry before you meet your prospective employer. A good handshake is one that is firm but not too tight. It usually involves a quick, but pronounced, clasping of hands and then a release. Practicing shaking hands with an adult is a good way to get a firm grip on handshakes.



Facial Expressions: A Smile Lights Up Your Face

Be sure to smile when you meet the interviewer and before you leave. It also won't hurt to smile when talking about how much you are looking forward to working for this person or company. A smile shows that you are friendly and excited about the opportunity for employment. People tend to hire people with whom it will be easy to work. A smile shows that you're just that kind of person.

Look your prospective employer in the eye. Don't stare down at the floor or gaze out the window. You don't need to stare at your interviewer, but regular eye contact will let him or her know you are listening and interested.

Listening and Speaking: Receive and Give the Right Messages

Some people may think that saying the right things in an interview is the only way to get a job, but listening well may be even more important. By listening carefully, you can often learn what it is that your interviewer is really looking for in an employee. Bring a note pad and pencil in a small briefcase or folder just in case your interviewer has some specific information to give you.

When it's your turn to speak, your interviewer will be listening for how you speak as well as what you say. Be sure to enunciate clearly. Stay away from using slang or improper grammar. However, do try to speak naturally. It's important to accent your positive features whenever you can during the interview. This isn't bragging or being conceited. The interviewer wants to know about your qualifications, and it's up to you to honestly state those qualifications. Use words such as "hard-working," "reliable," "dependable," or other positive attributes to describe yourself. If the interviewer asks you a question for which you don't know the answer or wants to know about a skill that you don't have, be honest, but also indicate your willingness and eagerness to learn new skills that may help you in the job.

Always be positive when speaking to a prospective employee. Let them know what you can contribute to the company. Never speak negatively about a former employer or about yourself. Be assertive. Let your prospective employer know that you want the job, and you're ready to start to work right away.

Preparing for the Interview: What to Do—and Know—Beforehand

Find out as much as you can about the job and the company before your interview. If there is a personnel office, ask for any brochures or other literature they have about the company or the particular position. If you know anyone who works at the company, have them tell you what they know about the company overall and that job in particular. You can also go to the library and look up information on many companies, organizations, and institutions. In addition, many employers have web pages, so be sure to check out the Internet for more information.

Prepare questions that you will ask the interviewer. Although you are mainly there to answer questions, it is expected that you will also have some questions to ask. These questions should be related to the duties and responsibilities of the job. The questions you ask can also reflect your initiative. For instance, if you were applying for a job at a day-care center you might ask about developing special games or events for the children. Formulating questions will help you discover hidden potential for growth and learning in the job.

The next preparation for your interview should be a "mock interview." Write down questions that you think an interviewer might ask you. Ask other people who have had job interviews what sort of questions they were asked. Also ask parents and teachers what questions they think might be asked of you. After you have compiled a list of potential questions, give your list to a friend, classmate, or parent and have that person pretend to interview you. Practice your mock interview a few times and feel free to vary the circumstances and questions slightly. As you answer the questions, try to insert as many positive facts about yourself as you can. Let your enthusiasm show!

Now there are just a few final preparations for your job interview. The first of these is to have a good night's sleep the night before and to eat a light meal ahead of time. If you are yawning from lack of sleep or faint with hunger, you won't be able to present yourself in the best possible light. (Don't try drinking your coffee or orange juice in the car or bus on the way to interview.) Make sure you have good directions to the place where the interview will be held and arrive five to 10 minutes early. Be sure to have pen or pencil and note pad handy. It's a good idea not to drink or eat anything during the interview even if it's offered.

Lastly, remember to smile. It will make you feel less nervous.

Below are some sample interview questions which may help you feel more prepared for your interview.

1. What is your experience?
2. What kind of skills do you have?
3. How can your particular skills help this company?
4. Do you like to work with people (machines, animals, etc.)?
5. What about this job appeals to you?
6. Are there aspects of your personality that make you feel that you are the right person for the job?
7. What are your best qualities?
8. What are your worst? (Always try to turn this question into a positive answer. For instance, your worst quality might be that you are a perfectionist.)
9. Would you be willing to get additional training if necessary?
10. What are some of your short-range goals?
11. What are your long-range goals?
12. Discuss a time when you faced a challenge either on the job or in school. How did you handle the challenge?
13. Are you a problem solver? Give some examples.

After the Interview: The Follow-Up

After your interview, you should write a follow-up letter, thanking your interviewer for the time he or she spent with you. Be sure to put the day of the interview in the letter, and mention any specifics of the interview that may help your interviewer to remember you. The letter should be written in a business style with your address and the date on the right-hand side, the company's name and address on the left, and two short body paragraphs.

Below is an example of a follow-up letter:

1111 Red Road
South Miami, FL 33333
March 20, 1998

Ms. Rhetta Jones
Personnel Director
XYZ Company
2222 Dixie Highway
South Miami, FL 33333

Dear Ms. Jones,

Thank you so much for the chance to discuss clerical opportunities at XYZ last Tuesday. I enjoyed learning more about the company and the new branches that you are opening. I am excited about the possibility of applying my training and experience to the receptionist position we discussed.

Please contact me if I can provide you with further information.

Sincerely,

Jane Smith

Jane Smith

Practice

Select a **job** *for which you might be qualified from the* **classified advertisements** *in your local newspaper. Develop* **a set of questions** *that an interviewer might ask. Conduct mock* **interviews** *with your classmates. Write a* **follow-up letter***. Trade follow-up letters with classmates and* **evaluate** *the letters on the basis of neatness and professionalism.*

Application

Choose a partner or one assigned by your teacher. Role-play going for a **job interview** *using the tips on page 281. Use the chart below to* **rate** *interviewing skills. Exchange ideas on how to improve these skills.*

Interview Score Sheet

Interviewer: ____________________

Interviewee: ____________________

Rate interviewee's interviewing skills using the following rating system:

G — **Good**
F — **Fair**
P — **Poor**

	Rating (G, F, P)	Comments
Appearance:		
clothes - neat, clean, appropriate		
hair - neat and clean		
overall appearance		
Body Language:		
posture - straight, shoulders relaxed, chin up		
hand placement - on lap (arms not crossed)		
handshake - firm grip (not too tight)		
Facial Expression:		
smile - upon meeting, talking, and leaving		
eye contact - look in eye to look interested and listening		
Listening and Speaking:		
listen - take note pad and pencil		
speak - enunciate clearly/proper grammar		
attributes - hardworking, reliable, dependable, etc.		
attitude - positive, assertive		

Additional Comments:

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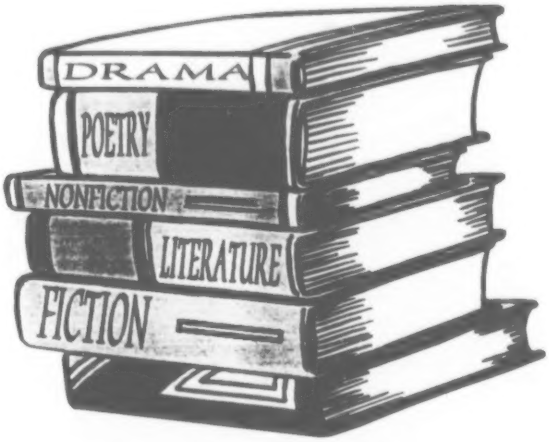
Unit 6: Literature—The Language of America


DRAMA
POETRY
NONFICTION
LITERATURE
FICTION

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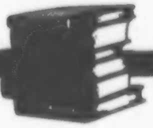


Unit 6: Literature—The Language of America

Overview

We learn about American literature in school, and often it can seem distant from us—unconnected to our lives. What does Nathaniel Hawthorne have to do with the price of CDs or who just broke up with us? Different people relate to literature in different ways. Maybe your family just got here from India and you are learning the history of America through its literature or maybe your ancestors were on the Mayflower and you are learning to appreciate your American heritage through literature. Either way, the forces that shaped our literature influence what it means to be American today. Our literature is one thing we have in common as Americans. Literature is a source of universal themes. Injustice, individualism, adventure, love, growing up, and death are things we can relate to, no matter when they take place.

American literature, the focus of this unit, provides you with an opportunity to understand how the facts you are learning in American history have been important in shaping who and what you are today. Many textbooks containing American literature present the selections in chronological order. As the editors arrange these selections, they group them into literary periods. Each of these literary periods has been shaped and influenced by the events that are happening in the country at the time. There are definite characteristics of each period and readers can easily see how history has affected literature. Studying a variety of literary works from each period can give us much insight into the character and personality of the people who lived during these respective ages.

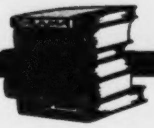
In this unit you will also learn about the differences between fiction and nonfiction. This unit will also cover universal themes and different time periods in American literature such as the New World, the Age of Exploration, the Age of Revolution, the Age of Self Awareness—Romanticism and Gothic, the Civil War Period, the Exploration of the Frontier—Realism, the Modern Age, and the Contemporary Age.

Vocabulary

Study the vocabulary words and definitions below.

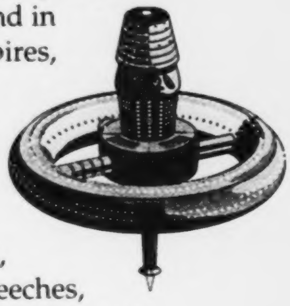
character	a person or creature in a literary work
dialect	different ways of speaking depending on where you're from
first-person narrator	the person telling the story—a character in the story; uses the word *I*
irony	a contradiction—a difference between how something appears and what's true
mood	the feeling or atmosphere that a writer creates *Examples:* spooky, lighthearted, or whimsical
narrator	the speaker in a literary work
setting	the time and place where the story takes place
symbol	something that has meaning *Example:* The ocean in a story may be more than just the ocean, it may be a symbol of power and freedom.

theme	the main idea of the story—often about life or human nature; themes can be universal—true at any time and in any place
third-person narrator	the person telling the story but is not involved in the story; uses *he* or *she*
tone	the writer's attitude *Examples:* sarcastic, playful, or happy



Fiction and Nonfiction: Is It Real or Make-Believe?

Fiction is writing based on imagination. Short stories, novels, Stephen King movies, and science fiction TV shows are fiction because someone made them up out of her imagination. A dead giveaway that something's fiction is that it has things you don't find in everyday life—like leprechauns, superheroes, vampires, and spaceships.



Nonfiction is based on a "true story"—something that really happened: a biography about Thomas Jefferson, Dennis Rodman's autobiography, essays you write for your history class, newspaper articles, diaries of pioneer women, Martin Luther King's speeches, the 6 o'clock news—even a Betty Crocker cookbook is nonfiction.

We can learn a lot about American history and culture from fiction as well as nonfiction. We can learn how pioneer women in the West wanted schools for their children from their diaries (nonfiction) and we can learn about how the Puritans had to live their lives according to very strict rules from a short story (fiction) by Nathanial Hawthorne.

Sometimes it's easy to tell the difference between fiction and nonfiction. When Superman saves the earth yet again, it's definitely fiction. But what if Ernest Hemingway exaggerated a little bit in his memoir? And sometimes a short story is largely based on the writer's personal experience. Fiction or nonfiction? A lot of times, there's a thin line between the two. *The Autobiography of Malcolm X* is nonfiction, yet when Spike Lee makes a movie of it, he fictionalizes it somewhat. The movie, starring Denzel Washington as Malcolm X, should not be mistaken for a documentary of real black and white footage from Malcolm X's life. The movie *Malcolm X* is fiction (though based on fact) and the autobiography and the documentaries are nonfiction.

Practice

Put an **F** *beside works that are* **fiction** *and an* **N** *beside works that are* **nonfiction**. *Some of these could be tricky—you may be able to make an argument that a work could fall in both categories. Be prepared to defend and explain your decision.*

________ 1. *The Autobiography of Malcolm X*

________ 2. *Malcolm X*, the film by Spike Lee

________ 3. Mary Chesnut's diary of the Civil War

________ 4. *I Know Why the Caged Bird Sings*, the first book in Maya Angelou's memoirs

________ 5. *Gone with the Wind*, a movie based on the novel by Margaret Mitchell

________ 6. *The Crucible*, a drama by Arthur Miller, based on the Salem witch trials

________ 7. The film *Titanic*

________ 8. "The Gettysburg Address" by Abraham Lincoln

________ 9. *The French Chef*, a cookbook by Julia Child

________ 10. The Declaration of Independence

Practice

Read the following passages and answer the questions that follow.

From "Coyote and the Buffalo" - the Okanogan nation

Coyote was traveling over the plains beyond the big mountains. He came to a flat. There he found an old buffalo skull. It was the skull of Buffalo Bull. Coyote always had been afraid of Buffalo Bull. He remembered the many times Bull buffalo had scared him, and he laughed upon seeing the old skull there on the flat.

"Now I will have some fun," Coyote remarked. "I will have revenge for the times Buffalo made me run."

1. Is this fiction or nonfiction? ______________________________

   Why? ____

   ____

2. What do you think is the meaning of this passage? ____________

   ____

   ____

   ____

   ____

From "The Man to Send Rain Clouds" by Leslie Marmon Silko

They found him under a big cottonwood tree. His Levi jacket and pants were faded light-blue so that he had been easy to find. The big cottonwood tree stood apart from a small grove of winter bare cottonwoods which grew in the wide, sandy arroyo.[1] He had been dead for a day or more, and the sheep had wandered and scattered up and down the arroyo. Leon and his brother-in-law, Ken, gathered the sheep and left them in the pen at the sheep camp before they returned to the cottonwood tree. Leon waited under the tree while Ken drove the truck through the deep sand to the edge of the arroyo. He squinted up at the sun and unzipped his jacket—it sure was hot for this time of year. But high and northwest the blue mountains were still deep in snow. Ken came sliding down the low, crumbling bank about fifty yards down, and he was bringing the red blanket.

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[1] arroyo: a deep gully cut by an intermittent stream; a dry gulch

3. What hints do you have that this is fiction instead of nonfiction?

Application

Read and follow the directions below. Use a separate sheet of paper.

1. Write a story about something that happened to you once—a moment that changed the way you thought about someone. Did you catch someone in a lie? Did someone you once picked on fight back and you decided to back off and give him respect? Did your best friend talk about you behind your back? Make sure you include some dialogue or conversation between characters. Stick in lots of vivid sensory details (the five senses) capturing what people wore, how the air smelled, and what gestures people made.

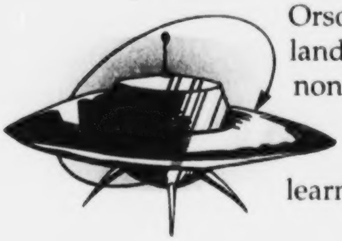
2. Now take your story and change something in it. Push it a little bit further. Maybe in real life you stayed out all night and your mom pretended like nothing happened. Now fictionalize it. What if you stayed out all night and saw your mother out somewhere where you didn't expect to see her, and then both of you pretended nothing happened. In real life your mother was at home in bed—in your story you can find her walking the beach alone at night. Anything can happen in a story.

Poetry: Is It Fiction or Nonfiction?

Poetry is usually in a category by itself, but a lot of poetry is based on real life. The poem "Paul Revere's Ride" by Henry Wadsworth Longfellow tells the famous story from American history about how Paul Revere warned the sleeping revolutionaries that the British were coming. Longfellow uses some fiction in the poetry and describes the event differently from how it happened.

In her poem, "The Colonel," Carolyn Forché writes about eating dinner with a leader of a Latin American country and how in anger, he took a bag of severed human ears and spilled them onto the table in front of her. She wrote about it, and though she uses poetic language, her story is nonfiction—it really happened to her.

Why does it matter if a story is fiction or nonfiction? When fiction pretends to be nonfiction it can be very misleading. In 1929, Orson Wells did a radio show about Martians landing on the Earth. Many people thought it was nonfiction and were panicked that Martians were attacking. It's good to know whether something is fiction or nonfiction, but we can learn from and be entertained by both.

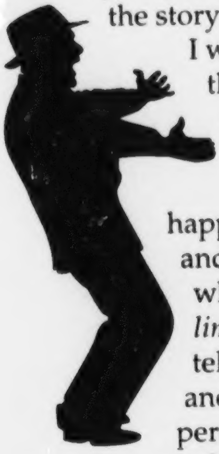


Common Literary Elements: The Ingredients of Literature

Literature has certain common ingredients that make a story, poem, or drama interesting to read. These common ingredients are called *literary elements*. Not all of these elements appear in every genre. Knowing the terms will help you to discuss the forms of genre in the selections of American literature in this unit.

Narrator: The **narrator** is the speaker in a literary work and may be a main **character**, minor character, or someone not involved in the story. The writer's choice of narrator helps to determine the point of view of the literary work. Depending upon how the story is told, there will be either a **first-person narrator** or a **third-person narrator**.

Point of View: The point of view is the perspective from which the story is told. There are three commonly used points of view: first-person, omniscient third-person, and limited third-person. In the *first-person point of view*, the narrator is a character or observer in the story and speaks in the first-person using *I* or *we*. (Example: I want to forget the day I met Jim.) There are two kinds of third-person points of view, omniscient and limited, and the narrators speaks in the third-person using *he*, *she*, or *they*. With the omniscient *third-person point of view*, the narrator knows everything that is happening in the story and tells what each character thinks and feels. (Example: They were truly in love, and whatever compliment she gave him he cherished.) In the *limited third-person point of view*, the narrator knows and tells about only one character's thoughts and feelings, and everything is viewed from that character's perspective. (Example: Shelby walked through the hospital and checked on her patients; she was especially eager to check on the progress of the young child that had just been admitted that day.)

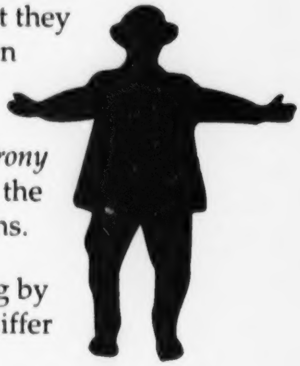


Theme: The **theme** is the main idea of the story. It is the message or central idea that the writer hopes to convey to the reader. Some themes addressed in literature are about love, loneliness, courage, grief, and greed. In a story, poem, or play, the theme is usually not directly stated. In an essay, the theme is often directly stated in the thesis statement.

Mood: The **mood** is the feeling or atmosphere that a writer creates. The writer can suggest the mood by the physical **setting**, the events, or by the choice of words. The mood may be spooky, lighthearted, or even whimsical.

Tone: The **tone** of a literary work is the writer's attitude toward the subject, characters, or audience. The writer's tone may be sarcastic, pompous, playful, happy, personal, formal, informal, friendly, or distant.

Irony: Irony is a contradiction or the difference in how something appears and what is really true. In *verbal irony*, there's a difference between what characters say and what they mean. In *dramatic irony*, there a difference between what a character thinks and what the reader knows to be true (because the reader knows more about the situation than the character). In *irony of the situation*, there's a difference between what the reader expects to happen and what really happens.



Dialect: Dialect is the different ways of speaking by people in a particular region or group. Dialects differ in pronunciation, vocabulary, and grammar. *Examples:* accent and pronunciation—"Ah'm sleepy"; vocabulary—"That varmint got away"; expressions—"He thinks he's all that" ; and grammatical constructions—"I ain't about to help." Writers use dialect to make characters seem real.

Practice

Complete each statement below with the correct answer.

dialect
mood
first person point of view
dramatic irony
theme
narrator
tone

1. When Maya Angelou tells her own story in *My Sojourn in the Lands of My Ancestors*, using the word "I," she's using ________________ narration.

2. When you read Flannery O'Connor's short story, "The Life You Save May Be Your Own," you know that Mr. Shiflett is the bad guy, long before Mrs. Crater figures it out. Since you know something that the character doesn't, you've got a clear case of ________________ here.

3. "Ah ain scareda them even ef they are biggern me!" Dave says to himself in Richard Wright's short story, "The Man Who Was Almost a Man." Wright shows Dave talking in ________________ .

4. When Anne Sexton writes about Cinderella in a sarcastic voice in her poem "Cinderella" we understand through her ________________ that Anne Sexton doesn't like fairy tales and myths very much.

5. In *Catch 22*, Joseph Heller keeps creating situations that make war look absurd, so that the absurdity of war becomes the general ________________ of the book.

6. In *The Bluest Eye,* Toni Morrison describes a poverty-stricken rural neighborhood in the Depression and has her narrator speak with a voice of regret. The ________________ of the book is pretty somber.

7. In the beginning of "The Enemy" by Pearl S. Buck, the ________________ tells us the following: "Looking at the fog coming over the beach, Sadao thought of his wife Hana. He had met Hana in America, but he had waited to fall in love with her…."

Universal Themes: True Then and True Now

The *theme* of a piece of literature is an idea the writer hopes to communicate to you. A universal theme is an idea that is true in any country and at any time in history. A universal theme is something that was true in Roman Gladiator days and was still true in the Wild West. A universal theme is something the Chinese in the Tang Dynasty share even today with a student in any American high school. The power of love is a universal theme, as is choosing between right and wrong. Having to deal with nature's power is a universal theme as well.

Think of some other universal themes. Consider fairy tales, fables or even movies from other cultures to see if there's anything familiar there that could be a universal theme.

Read the following two selections: the first is an excerpt from Patrick Henry's "Speech in the Virginia Convention" in 1775, and the second is a poem entitled "If We Must Die," written by Harlem Renaissance poet Claude McKay in 1919.

Speech in the Virginia Convention by Patrick Henry

Gentlemen may cry, "Peace! Peace!"—but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!

If We Must Die by Claude McKay

If we must die, let it not be like hogs
Hunted and penned in an inglorious[1] spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained[2] to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one deathblow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

©1957 by Claude McKay

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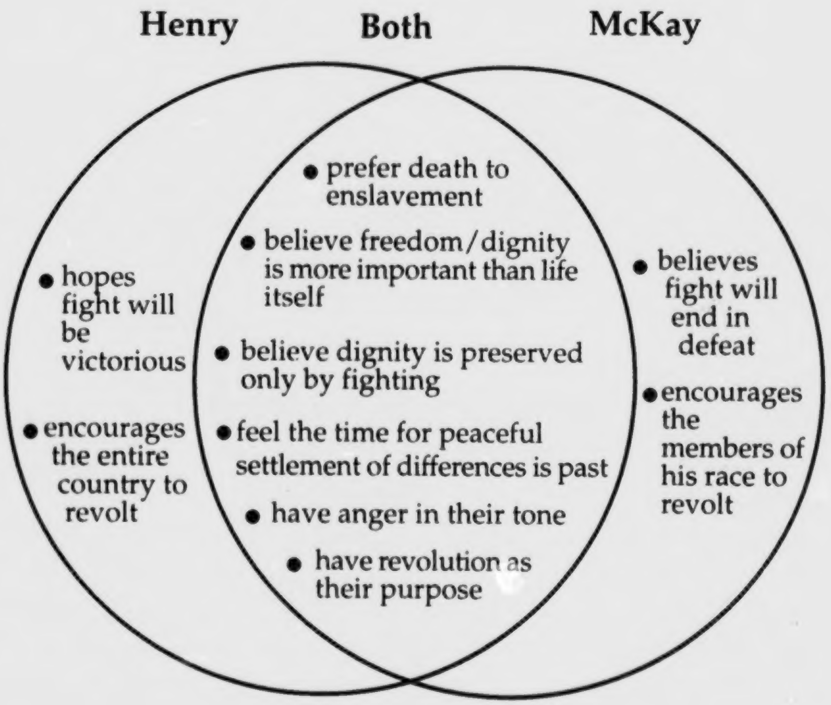
1. inglorious: shameful; disgraceful
2. constrained: forced



Henry

- hopes fight will be victorious
- encourages the entire country to revolt

Both

- prefer death to enslavement
- believe freedom/dignity is more important than life itself
- believe dignity is preserved only by fighting
- feel the time for peaceful settlement of differences is past
- have anger in their tone
- have revolution as their purpose

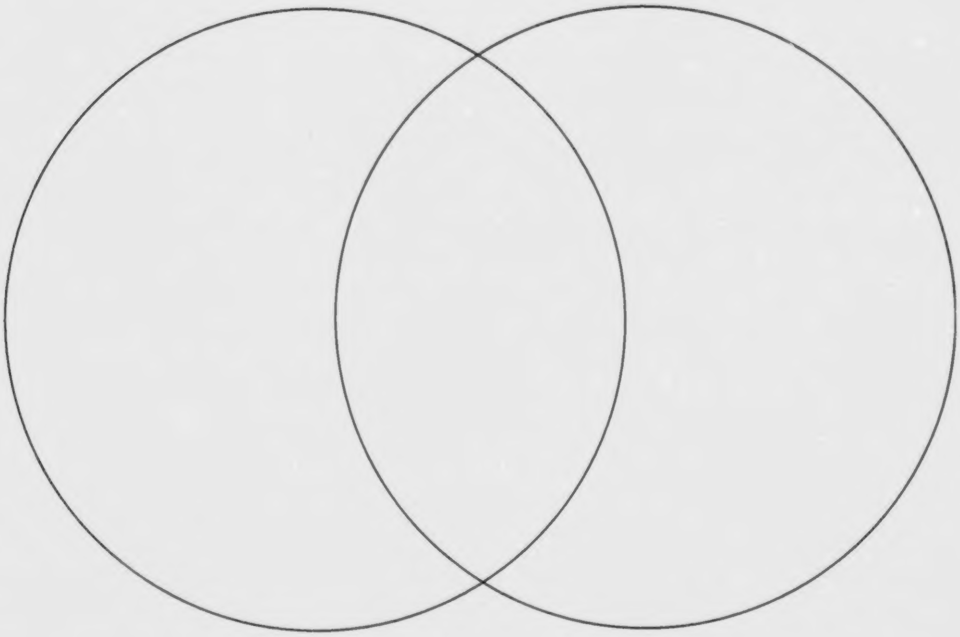
McKay

- believes fight will end in defeat
- encourages the members of his race to revolt

Application

Read two other works of American literature that explore **similar themes** *but may have been written in different times and different regions of the country. Compare the two selections using the Venn diagram below.*

Venn diagram



The New World and the Age of Exploration: Discovering New Teachings

The land we now call North America was inhabited long before Europeans ever "discovered" it. Over three hundred different tribes of Native peoples lived here. Different tribes spoke different languages from each other and had completely different ways of living, depending on their environment—but they did share a common respect for nature. They felt themselves to be a part of nature, not conquerors of nature. This is reflected in the stories and teachings the Winnebago, an Algonkian people, passed down orally through the generations.

The Beginning: Recorded by Word of Mouth

Though they didn't write their stories down in the way we're familiar with, the native peoples of America still had a literature. What we call literature doesn't just include books and poems—it can include oral stories, performances, and songs passed down through the generations. (Recently we've even begun to include film under the name "Literature." Who knows, maybe one day in the future computer adventure games will be called "Great Literature.")

American literature does not have to be written in English. The term American literature can include a poem written in the Winnebago language (of an Algonkian people) hundreds of years ago or a poem written in Spanish by a Cuban-American just last week. The poem below was written in the Winnebago language and translated into English.

> Pleasant it looked,
> this newly created world.
> Along the entire length and breadth
> of the earth, our grandmother,
> extended the green reflection
> of her covering
> and the escaping odors
> were pleasant to inhale.

When the Europeans arrived on the continent they later named "America," they thought the Native Americans were barbaric savages. We now know through oral tales and songs handed down from one generation to the next that the Native Americans worked hard, taught their children right from wrong, and respected the earth—hardly the behavior of savages. They believed they should live in harmony with nature—that we're a part of nature, not masters over the universe. The native Americans had a special bond with the earth and all living things—even the animals they killed to eat, they respected as sacred. Read the following song, which tells about Native American tribe values.

ancient Indian bison drawing

Song Addressed to a New Chief

I wonder if somewhere in an eastern village a new chief has arisen for the year,
This is what I said,
I wonder if somewhere in an eastern village a new chief has arisen for the year,
This is what I said.
From the north direction it has rained,
From the west direction the water comes in streams,
In front of the streams of water.
Down toward the east the lightning's come down and strikes the earth.
All of us receive life.
Now, chief, for this life-giving rain, you must love the earth and the sky.
We all receive the benefit from the rain,
It is the duty of the chief to look after his people,
This is what I ask you to do.
From the south it is raining,
From the east the water is coming in streams,
In front of the streams of water toward the west,
From there westward the lightning strikes the earth,
All of us receive crops.
Now here, chief, are crops. With this you may love your people.
This I ask of you.

From *Music of Acoma, Isleta, and Zuni Pueblos* by Francis Densmore reprinted with © permission of Bureau of American Ethnology (BAE).

See how rain is mentioned a couple of times? It's described as "life-giving" and the new chief, in return for the gift of rain, must love the earth and sky. This song is part of a Pueblo ritual, a sacred ceremony that honors the Pueblo gods.

The Native Americans saw their gods in nature. The European explorers (both Protestant and Catholic) believed anyone who wasn't a Christian was damned. It was a Christian's duty to persuade "pagans" to convert. This helped the Christians to justify killing and enslaving Native Americans.

Since the Christians had no moral dilemma with killing and enslaving Native Americans, then of course they had no problem taking their land, either. When they realized there was wealth in the "new world," European kings sent over their explorers. Read this passage below from Christopher Columbus' log, translated by Robert H. Fuson. It shows the European motives and love of adventure.

from The Log of Christopher Columbus

Friday, October 12, 1492

No sooner had we concluded the formalities of taking possession of the island than people began to come to the beach, all as naked as their mothers bore them....

I want the natives to develop a friendly attitude toward us because I know that they are a people who can be made free and converted to our Holy Faith more by love than by force. I therefore gave red caps to some and glass beads to others. They hung the beads around their necks, along with some other things of slight value that I gave them. And they took great pleasure in this and became so friendly that it was a marvel. They traded and gave everything they had with good will, but it seems they have very little and are poor in everything....

Many of the men I have seen have scars on their bodies, and when I made signs to them to find out how this happened, they indicated that people from other nearby islands come to San Salvador[1] to capture them; they defend themselves the best way they can. I believe that people from the mainland come here to take them as slaves. They ought to make good and skilled servants, for they repeat very quickly whatever we say to them. I think they can easily be made Christians, for they seem to have no religion. If it pleases our Lord, I will take six of them to Your Highnesses when I depart, in order that they may learn our language.

The Log of Christopher Columbus by Robert H. Fuson. Copyright ©1987 by McGraw-Hill, Co. Reproduced with permission of the McGraw-Hill, Co.

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[1] San Salvador: the name that Columbus gave the island he first landed on; it means *Holy Savior* in Spanish

So, to his credit, it does seem as if Columbus was certainly interested in the people, and at least appreciated their friendliness. Still, he feels the need to convert them to his own religion, and he's willing to do it by force if he has to do so. Though he's interested in the natives, he sees them as savage curiosities and casually observes that they'd make excellent potential slaves.

Does this seem different from the Pueblo song? In the song, the new chief is told he must love the land and give thanks for the rain—meanwhile, Columbus's first act is to take *possession* of the island.

Practice

Read the following **fable** *from the Pawnee nation, which has been translated by Alice C. Fletcher, then answer the questions that follow.*

The Lesson of the Birds

One day a man whose mind was open to the teachings of the powers wandered on the prairie. As he walked, his eyes upon the ground, he spied a bird's nest hidden in the grass, and arrested his feet just in time to prevent stepping on it. He paused to look at the little nest tucked away so snug and warm, and noted that it held six eggs and that a peeping sound came from some of them. While he watched, one moved and soon a tiny bill pushed through the shell, uttering a shrill cry. At once the parent birds answered and he looked up to see where they were. They were not far off; they were flying about in search of food, chirping the while to each other and now and then calling to the little one in the nest.

The homely scene stirred the heart and the thoughts of the man as he stood there under the clear sky, glancing upward toward the old birds and then down to the helpless young in the nest at his feet. As he looked he thought of his people, who were so often careless and thoughtless of their children's needs, and his mind brooded over the matter. After many days he desired to see the nest again. So he went to the place where he had found it, and there it was as safe as when he left it. But a change had taken place. It was now full to overflowing with little birds, who were stretching their wings, balancing on their little legs and making ready to fly, while the parents with encouraging calls were coaxing the fledglings to venture forth.

"Ah!" said the man, "if my people would only learn of the birds, and, like them, care for their young and provide for their future, homes would be full and happy, and our tribe be strong and prosperous."

When this man became a priest, he told the story of the bird's nest and sang its song; and so it has come down to us from the days of our fathers.

1. The fable says that the man's "mind was open to the teaching of the powers." What do you think this means? Does it mean he listens to the birds? Does it mean he's willing to learn from the lessons provided by his god or gods?

2. The man walked with "his eyes upon the ground… and he arrested his feet just in time to prevent stepping " on the birds' nest full of eggs. What does this show about the man's attitude toward the world around him? Does he show fear of nature? Respect for nature? Does he feel like he's superior to other creatures?

3. Do you think the man feels his own people are superior to the birds, or that the birds are superior?

4. What lesson does the man feel his people can learn from birds?

Practice

Read the selection below by William Bradford. Notice that the writing has old fashioned words and phrases. Reread each of the sentences and phrases below, then rewrite each in your own words. Use a dictionary to look up unfamiliar words.

Taken from "Of Plymouth Plantation" 1620-1647

But to omit other things (that I may be brief) after long beating at sea they[1] fell with that land which is called Cape Cod; the which being made and certainly known to be it, they were not a little joyful....

Being arrived in a good harbor, and brought safe to land, they fell upon their knees and blessed the God of Heaven who had brought them over the vast and furious ocean, and delivered them from all the perils and miseries thereof, again to set their feet on the firm and stable earth, their proper element....

But here I cannot but stay and make a pause, and stand half amazed at this poor people's present condition;... Being thus passed the vast ocean, and a sea of troubles before in their preparation.... They had now no friends to welcome them nor inns to entertain or refresh their weatherbeaten bodies; no houses or much less towns to repair to, to seek for succor.[2]... And for the season it was winter, and they that know the winters of that country know them to be sharp and violent, and subject to cruel and fierce storms, dangerous to travel to known places, much more to search for an unknown coast. Besides, what could they see but a hideous and desolate[3] wilderness, full of wild beasts and wild men—and what multitudes there might be of them they knew not.... If they looked behind them, there was the mighty ocean which they had passed and was now as a main bar and gulf to separate them from all the civil parts of the world....

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[1] they: Bradford refers to the Pilgrims in the third person even though he is one of them

[2] succor: help, relief

[3] desolate: without inhabitants, barren

1. "...after long beating at sea they fell with that land which is called Cape Cod...."

____

____

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2. "...they were not a little joyful...."

____

____

____

3. they had "...no houses or much less towns to repair to, to seek for succor...."

____

____

____

4. "...Besides, what could they see but a hideous and desolate wilderness, full of wild beasts and wild men—and what multitudes there might be of them they knew not...."

____

____

____

Practice

Circle the letter of each correct answer.

1. What kind of journey did the Pilgrims have?
   - a. short and uneventful
   - b. short and dangerous
   - c. long and dangerous
   - d. long and boring
2. What kind of weather do the Pilgrims find?
   - a. wintry, gray, and stormy
   - b. spring-like, with sunshine and occasional rains
   - c. summery and green, hot and sunny
   - d. autumn-like, breezy, and sunny, with beautiful leaves everywhere
3. After reading this, how do you think the Pilgrims felt about this "new" land?
   - a. relieved and happy
   - b. bitter and resentful
   - c. excited and enthusiastic about exploring their new surroundings
   - d. grateful to be there but scared
4. What is the Pilgrims' attitude toward God?
   - a. He's their protector and has brought them through a great journey, for which they're very thankful.
   - b. He's to be feared; he's turned his back on them by dropping down into a dangerous land.
   - c. He's kind and loving and should be thanked for giving them such an easy passage and pleasant landing.
5. How do you think the Pilgrims feel about the Native Americans?
   - a. They think the Native Americans are gentle and kind.
   - b. They respect the Native Americans' ways even though they're different.
   - c. They think of the Native Americans as uncivilized and dangerous.

6. What do you think is the Pilgrims' attitude toward nature?

   a. They respect nature and feel like they could learn a lot from it.
   b. They really don't pay too much attention to nature.
   c. They fear nature and see it as their enemy.

Two Cultures Come Together: Alike Yet Different

How would you feel if you had been kicked out of your country, traveled across the ocean and set foot in a land you knew nothing about? How would you feel if you had lived in peace with nature and all of sudden there are these new people who want to try to control nature and convert you to their religion? Sometimes, if we imagine how we would feel having the same experience, it can help us from stereotyping. Stereotypes are preconceived ideas about what a group of people is like, often based on movies or books—and not necessarily based on history. It's easy to look at groups of people as either good or bad. In the early movies, Native Americans were portrayed as bloodthirsty and warlike or else as "noble savages." White settlers were portrayed as moral and adventurous. Lately, Native Americans have been portrayed a little more positively in the movies.

The clash between Native American culture and European-influenced modern American culture is still around. Here is an example of a modern poem by Mary TallMountain, a native of Alaska. Look for the clash between nature and modern culture.

The Last Wolf

by Mary TallMountain

the last wolf hurried toward me
through the ruined city
and I heard his baying echoes
down the steep smashed warrens
of Montgomery Street and past
the few ruby-crowned highrises
left standing
their lighted elevators useless

passing the flicking red and green
of traffic signals
baying his way eastward
in the mystery of his wild loping gait
closer the sounds in the deadly night
through clutter and rubble of quiet
blocks

I heard his voice ascending the hill
and at last his low whine as he came
floor by empty floor to the room
where I sat
in my narrow bed looking west, waiting
I heard him snuffle at the door and
I watched
he trotted across the floor

he laid his long gray muzzle
on the spare white
spread and his eyes burned yellow
his small dotted eyebrows quivered

Yes, I said.
I know what they have done.

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Application

List the similarities and differences between the two pieces of writing on pages 312 and 314. Find an example from the passages to support your claim.

	Similarities	**Differences**
	Examples:	**Examples:**
Native Americans "The Lesson of the Birds"		
Pilgrims "Of Plymouth Plantation"		
	Examples:	**Examples:**
Native Americans "The Lesson of the Birds"		
Pilgrims "Of Plymouth Plantation"		

Use your chart to plan and write a **short essay** *in which you discuss the* **similarities** *and* **differences** *between the Native American and European Cultures.*

The Age of Revolution: All Men Are Created Equal

Taxes have always been a sore subject for Americans. While still a part of the British Empire, the colonists in America were fed up with taxes. They weren't allowed to vote, so they had no influence on what was taxed nor how high the tax was set. So in 1776, the 13 colonies declared their independence from the King of England.

We're all familiar with those lines in the Declaration of Independence—"We hold these truths to be self-evident, that all men are created equal...." The fact of the matter is that the men who wrote the Declaration of Independence didn't believe that all men are created equal. As for women, Native Americans, African Americans and white men who were poor, their rights were not an issue. There is a lot of romanticism associated with America's Age of Revolution—we've seen paintings of George Washington standing proudly and heroically in front of the Revolutionaries, leading them to battle against England. To the credit of our revolutionary forefathers, the Bill of Rights was a pretty new and radical idea. (A government owes its citizens certain rights? Unheard of at that time!) However, it would literally take centuries before the rights of other groups (besides the "all men" of the Declaration of Independence) were addressed.

The Struggle Continues: Liberty for Some

Although complete freedom for all Americans—women and minority races especially—did not result from the American Revolution, the seeds of freedom were planted. The ideas expressed in the Declaration of Independence have served as the basis for a number of movements for individual rights and freedoms. We are still involved in the fight to give all Americans their rights. Some success was realized in the early 20th century when women were finally allowed to vote. In the 1950s and '60s, African Americans demanded their rights as citizens. This Civil Rights movement encouraged others to demand their rights. Women, Latin Americans, Native Americans, and others have protested, petitioned, and occasionally even got into skirmishes with police over the subject of their rights. The struggle continues, and we Americans take our rights very seriously.

In this correspondence, Abigail Adams and her husband, John, (who would later become president), discuss the rights of women in the new Republic.

Abigail Adams to her husband John

...I long to hear that you have declared an independancy—and by the way in the new Code of laws which I suppose it will be necessary for you to make I desire you would Remember the Ladies, and be more generous and favourable to them than your ancestors. Do not put such unlimited power into the hands of the Husbands. Remember all Men would be tyrants if they could. If perticuliar care and attention is not paid to the Ladies we are determined to foment a Rebelion, and will not hold ourselves bound by any Laws in which we have no voice, or Representation.

That your Sex are Naturally Tyrannical is a Truth so thoroughly established as to admit of no dispute, but such of you as wish to be happy willingly give up the harsh title of Master for the more tender and endearing one of Friend. Why then, not put it out of the power of the vicious and the Lawless to use us with cruelty and indignity with impunity. Men of Sense in all Ages abhor those customs which treat us only as the vassals of your Sex. Regard us then as Beings placed by providence under your protection and in immitation of the Supreem Being make use of that power only for our happiness.

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John Adams to his wife Abigail

...As to your extraordinary Code of Laws, I cannot but laugh. We have been told that our Struggle has loosened the bands of Government every where. That Children and Apprentices were disobedient—that schools and Colledges were grown turbulent—that Indians slighted their Guardians and Negroes grew insolent to their Masters. But your Letter was the first Intimation that another Tribe more numerous and powerfull than all the rest were grown discontented.—This is rather too coarse a Compliment but you are so saucy, I wont blot it out.

Depend upon it. We know better than to repeal our Masculine systems. Altho they are in full Force, you know they are little more than Theory. We dare not exert out Power in its full Latitude. We are obliged to go fair, and softly, and in Practice you know We are the subjects. We have only the Name of Masters, and rather than give up this, which would compleatly subject Us to the Despotism of the Peticoat, I hope General Washington, and all our brave Heroes would fight. I am sure every good Politician would plot, as long as he would against Despotism, Empire, Monarchy, Aristocracy, Oligarchy, or Ochlocracy. —A fine Story indeed. I begin to think the Ministry as deep as they are wicked. After stirring up Tories, Landjobbers, Trimmers, Bigots, Canadians, Indians, Negroes, Hanoverians, Hessians, Russians, Irish Roman Catholicks, Scotch Renegadoes, at last they have stimulated the (Ladies) to demand new Priviledges and threaten to rebell.

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Practice

Answer the questions below about the letters of John and Abigail Adams.

1. What is the tone of Abigail Adam's letter?

____

____

2. Do you think she was serious or joking—or a little bit of both?

____

____

Why? ____

____

3. What is the tone of John Adam's reply?

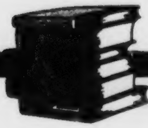
____

____

4. What do you think his beliefs are from reading his letter?

____

____



Application

Write two paragraphs explaining in your own words what you think John and Abigail Adams are saying to each other in the letters on pages 322-323.

The Age of Self Awareness: Romanticism and Gothic

So now we were a country—the United States of America, and we started to create an identity for ourselves. The United States was born out of a Revolution—and so rebelliousness became a part of our national identity. Even today, we still find rebelliousness a little bit glamorous. Individualism also became a part of our national character or personality.

The vastness of unexplored country captured people's imaginations. They fell in love with the romance of adventure and exploration. Paintings in the early 1800s show a romantic idea of nature, with fantastic, huge landscapes of waterfalls, looming mountains, and huge stormy clouds. This idea of romance and imagination was also fed by a movement called Romanticism which was going on in Europe at the time. Romanticism emphasized the individual, and creativity, and nature over machines. There was also a darker, more gothic side to Romanticism. People became fascinated by the supernatural—ghosts, spirits, and the occult. Can you imagine what the Puritans would have thought of all this romance and creepiness?

Read these two poems and see if you can figure out which is Romanticism and which is Gothic. One is sentimental and optimistic (romanticism), and the other deals in the realm of the fantastic and mysterious (gothic.) Which are you?

Annabel Lee

by Edgar Allan Poe

It was many and many a year ago,
    In a kingdom by the sea
That a maiden there lived whom you may know
    By the name of ANNABEL LEE;
And this maiden she lived with no other thought
    Than to love and be loved by me.

I was a child and *she* was a child,
    In this kingdom by the sea,
But we loved with a love that was more than love—
    I and my ANNABEL LEE—
With a love that the winged seraphs of heaven
    Coveted her and me.

And this was the reason that, long ago,
  In this kingdom by the sea,
A wind blew out of a cloud, chilling
  My beautiful ANNABEL LEE;
So that her highborn kinsmen came
  And bore her away from me,

To shut her up in a sepulchre
  In this kingdom by the sea.

The angels, not half so happy in heaven,
  Went envying her and me—
Yes!—that was the reason (as all men know,
  In this kingdom by the sea)
That the wind came out of the cloud by night,
  Chilling and killing my ANNABEL LEE.

But our love it was stronger by far than the love
  Of those who were older than we—
  Of many far wiser than we—
And neither the angels in heaven above,
  Nor the demons down under the sea,
Can ever dissever my soul from the soul
  Of the beautiful ANNABEL LEE:

For the moon never beams, without bringing me dreams
  Of the beautiful ANNABEL LEE;
And the stars never rise, but I feel the bright eyes
  Of the beautiful ANNABEL LEE:
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
  In the sepulchre there by the sea—
  In her tomb by the sounding sea.

A Psalm of Life

by Henry Wadsworth Longfellow

What the Heart of the Young Man
Said to the Psalmist[1]

Tell me not, in mournful numbers,[2]
Life is but an empty dream!—
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each tomorrow
Find us farther than today.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac[3] of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act—act in the living Present!
Heart within, and God o'erhead!

---

[1] Psalmist: the author of poems in the biblical Book of Psalms
[2] numbers: lines; verses
[3] bivouac: a temporary encampment of troops

Lives of great men all remind us
We can make our lives sublime,[4]
And, departing, leave behind us
Footprints on the sands of time;
Footprints, that perhaps another,
Sailing o'er life's solemn main,[5]
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

Now both of these poems mention death, but which one seems to have hope and a positive attitude? (Romanticism) What lines make you suspect this?

Which of these poems has an air of creepiness about it? (Gothic) What lines help make that impression?

Which of these poems would you stick in a Hallmark card meant to cheer someone up? Which of these poems would you send to someone on Halloween? This may help you figure out which is Gothic and which is Romanticism.

---

[4] sublime: of high spiritual, moral, or intellectual worth
[5] main: open ocean

Application

Write a short paragraph describing yourself as a **Gothic** *or* **Romantic** *person. Why do you feel as you do?*

The Civil War Period: A Nation Divided

To deal with our history of slavery is tough for us as Americans. Even before the Civil War, writers were speaking out against slavery. Slave narratives were written by former slaves who had escaped north, including Frederick Douglass' famous slave narrative, *Narrative of the Life of Frederick Douglass, an American Slave.* They wrote about their experiences, in hopes that people would be horrified at how brutally they were treated and that the United States would then be moved to abolish slavery. Literally thousands of biographies and autobiographies of slaves and former slaves appeared in print.

Incidents in the Life of a Slave Girl by Linda Brent tells about how in order to escape her cruel master, Linda Brent ran away and hid in an attic crawl space in her grandmother's house (who was free) hoping to make her way north. The hiding place wound up being her home for seven years. Finally, she arranged secret passage on a ship and escaped to freedom. In this passage, she finally escapes and parts with her son, Benny, her uncle Phillip, and another slave, her friend Peter.

Incidents in the Life of a Slave Girl

by Linda Brent

I never could tell how we reached the wharf. My brain was all of a whirl, and my limbs tottered under me. At an appointed place we met my uncle Phillip, who had started before us on a different route, that he might reach the wharf first, and give us timely warning if there was any danger. A rowboat was in readiness. As I was about to step in, I felt something pull me gently, and turning round I saw Benny, looking pale and anxious. He whispered in my ear, "I've been peeping into the doctor's (her former master) window, and he's at home. Good by, mother. Don't cry; I'll come." He hastened away. I clasped the hand of my good uncle, to whom I owed so much, and of Peter, the brave, generous friend who had volunteered to run such terrible risks to secure my safety. To this day I remember how his bright face beamed with joy, when he told me he had discovered a safe method for me to escape. Yet that intelligent, enterprising, noble-hearted man was a chattel! liable, by the laws of a country that calls itself civilized, to be sold with horses and pigs! We parted in silence. Our hearts were all to full for words!

Often women writers pointed out how barbaric and cruel it was separating a mother from her child. Harriet Beecher Stowe, a white woman, wrote *Uncle Tom's Cabin* to protest slavery. And though today we look back on her book and see a lot of stereotypes, her book was massively popular and called on people to become morally outraged at slavery.

Here's another poem where the poet laments that slavery separated a mother from her child. Frances Ellen Watkins Harper was born free but spent much of her adult life fighting against slavery and later on for equal rights for the newly freed slaves.

The Slave Mother

by Frances Ellen Watkins Harper

Heard you that shriek? It rose
So wildly on the air.
It seemed as if a burden'd heart
Was breaking in despair.

Saw you those hands so sadly clasped—
The bowed the feeble head—
The shuddering of that fragile form—
That look of grief and dread?

Saw you the sad, imploring eye?
Its every glance was pain,
As if a storm of agony
Were sweeping through the brain.

She is a mother, pale with fear,
Her boy clings to her side,
And in her kirtle[1] vainly tries
His trembling form to hide.

He is not hers, although she bore
For him a mother's pains;
He is not hers, although her blood
Is coursing through his veins!

---

[1] kirtle: loose-fitting gown

He is not hers, for cruel hands
May rudely tear apart
The only wreath of household love
That binds her breaking heart.

His love has been a joyous light
That o'er her pathway smiled,
A fountain gushing ever new,
Amid life's desert wild.

His lightest word has been a tone
Of music round her heart,
Their lives a streamlet blent in one—
Oh, Father! must they part?

They tear him from her circling arms,
Her last and fond embrace.
Oh! never more may her sad eyes
Gaze on his mournful face.

No marvel, then, these bitter shrieks
Disturb the listening air:
She is a mother, and her heart
Is breaking in despair.

Practice

Answer the following questions.

1. Read the selection *Incidents in the Life of a Slave Girl*, and tell in your own words what Linda Brent was experiencing.

2. Read the selection *The Slave Mother*, and tell in your own words what was happening to the mother and child.

North against South: The Union Must Be Preserved

cotton

The South refused to abolish slavery. Its economy, based on cotton, was dependent upon slave labor. The South tried to secede, or withdraw, from the United States of America. Our country went to war to determine if we would be one country or two. This was the most brutal war in American history.

Walt Whitman was a poet who was too old to fight in the war. However, he was so moved by the condition of the wounded men in the hospitals, that he worked as a nurse. He was devoted to the wounded soldiers, but his experience in the hospitals haunted him the rest of his life. Read the following selection by Walt Whitman written about this difficult time in his life.

excerpts from "The Wound Dresser"

Bearing the bandages, water and sponge,
Straight and swift to my wounded I go,
Where they lie on the ground after the battle brought in,
Where their priceless blood reddens the grass the ground,
Or to the rows of the hospital tent, or under the roof'd hospital,
To the long rows of cots up and down each side I return,
To each and all one after another I draw near, not one do I miss,
An attendant follows holding a tray, he carries a refuse pail,
Soon to be fill'd with clotted rags and blood, emptied, and fill'd again

I onward go, I stop,
With hinged knees and steady hand to dress wounds,
I am firm with each, the pangs are sharp yet unavoidable,
One turns to me his appealing eyes—poor boy! I never knew you,
Yet I think I could not refuse this moment to die for you, if that would save you.

On, on I go (open doors of time! open hospital doors!)
The crush'd head I dress, (poor crazed hand tear not the bandage away,)
The neck of the cavalry-man with the bullet through and through I examine,

Hard the breathing rattles, quite glazed already the eye, yet life
struggles hard,
(Come sweet death! be persuaded O beautiful death!
In mercy come quickly!)

From the stump of the arm, the amputated hand,
I undo the clotted lint, remove the slough, wash off the matter and
blood,
Back on his pillow the soldier bends with curv'd neck and
side-falling head,
His eyes are closed, his face is pale, he dares not look on the bloody
stump,
And has not yet look'd on it....

I am faithful, I do not give out,
The fractur'd thigh, the knee, the wound in the abdomen,
These and more I dress with impassive hand, (yet deep in my breast
a fire, a burning flame.)

Thus in silence in dreams' projections,
Returning, resuming, I thread my way through the hospitals,
The hurt and the wounded I pacify with soothing hand,
I sit by the restless all the dark night, some are so young,
Some suffer so much....

Practice

Read the selection on pages 335-336 to answer the following questions.

1. Does Walt Whitman pity these men as vulnerable, wounded people, or does he envy their heroics?

   ____

   Why? ____________________________________

   ____

2. Do you think Whitman wishes he were a soldier, so he could win medals in battle?

   ____

   Explain. _________________________________

   ____

3. Does Whitman seem like he would be a good nurse to you?

   ____

   Explain. _________________________________

   ____

4. How do you think the soldier Whitman describes feels about the war and his wounds?

   ____

   ____

   ____

   ____

Application

Read the letter below by Major Sullivan Ballou written to his wife. He was killed at the Battle of Bull Run in July 1861. He didn't have a chance to mail the letter, and it was found among his things. In this letter, Sullivan Ballou expresses his emotions about several things. To see what meant a lot to Ballou, put into your own words or **paraphrase** *each paragraph. On the next page, the first one has been done for you.*

My very dear Sarah:

The indications are very strong that we shall move in a few days—perhaps tomorrow. Lest I should not be able to write again, I feel impelled to write a few lines that may fall under your eye when I shall be no more....

I have no misgivings about, or lack of confidence in the cause in which I am engaged, and my courage does not halt or falter. I know how strongly American Civilization now leans on the triumph of the Government, and how great a debt we owe to those who went before us through the blood and sufferings of the Revolution. And I am willing—perfectly willing—to lay down all my joys in this life, to help maintain this Government, and to pay that debt....

Sarah, my love for you is deathless, it seems to bind me with mighty cables that nothing but Omnipotence could break; and yet my love of Country comes over me like a strong wind and bears me unresistibly on with all these chains to the battle field.

The memories of the blissful moments I have spent with you come creeping over me, and I feel most gratified to God and to you that I have enjoyed them for so long. And hard it is for me to give them up and burn to ashes the hopes of future years, when, God willing, we might still have lived and loved together, and seen our sons grown up to honorable manhood, around us. I have, I know, but few and small claims upon Divine Providence, but something whispers to me—perhaps it is the wafted prayer of my little Edgar, that I shall be returned to my loved ones unharmed. If I do not my dear Sarah, never forget how much I love you, and when my last breath escapes me on the battle field, it will whisper your name. Forgive my many faults, and the many pains I have caused you. How thoughtless and foolish I have often times been! How gladly would I wash out with my tears every little spot upon your happiness....

But, O Sarah! if the dead can come back to this earth and flit unseen around those they loved, I shall always be near you; in the gladdest days and in the darkest nights...*always, always*, and if there be a soft breeze upon your cheek, it shall be my breath, as the cool air fans your throbbing temple, it shall be my spirit passing by. Sarah do not mourn me dead; think I am gone and wait for thee, for we shall meet again....

Paragraph 1:

Dear Sarah,

It looks like we're going to battle in the next few days—maybe tomorrow. It's possible that I may not be able to write you ever again, so I'm writing this—something for you to read when I'm dead....

Paragraph 2:

Paragraph 3:

Paragraph 4:

Paragraph 5:

Practice

Read the following selection then answer the questions below. (Stephen Crane wrote his famous book, **The Red Badge of Courage**, *about the Civil War; however, he was actually born after the war had ended. He wrote his book based on conversations with veterans.)*

From "**War is Kind**"

by Stephen Crane

Do not weep, maiden, for war is kind.
Because your lover threw wild hands toward the sky
And the affrighted steed ran on alone,
Do not weep.
War is kind.

Hoarse, booming drums of the regiment,
Little souls who thirst for fight,
These men were born to drill and die.
The unexplained glory flies above them,
Great is the Battle-God, great, and his kingdom—
A field where a thousand corpses lie.

Do not weep, babe, for war is kind.
Because your father tumbled in the yellow trenches,
Raged at his breast, gulped and died,
So do not weep.
War is kind.

1. What do you think Stephen Crane meant by the words "war is kind?"

2. In what way do you think these words by Stephen Crane would have comforted Sarah Ballou and her sons? (See pages 338-340.) Explain.

Application

Here you have three pieces of literature, a letter, and two poems, that deal with the subject of the Civil War. Write a "found poem" by mixing and matching lines lifted from each selection. For example, use a line from Major Ballou's letter and then, right after that, use a line of Stephen Crane's poem, then a line from Major Ballou's letter, then a line from Walt Whitman's poem. Don't worry if it doesn't completely make sense—as a matter of fact, try to arrange the lines randomly, as if you cut up the lines on pieces of paper, tossed them in the air, and then stuck them back together as they fell. When you're done, read the poem aloud. It won't make sense, but see if you get an overall "feel" for war.

Example:

Because your father tumbled in the yellow trenches.... (Crane)

If I do not my dear Sarah, never forget how much I love you, and when my last breath escapes me on the battle field, it will whisper your name. (Ballou)

I undo the clotted lint, remove the slough, wash off the matter and blood.... (Whitman)

The Exploration of the Frontier: Realism

Although the westward expansion of the United States had begun in the early 1840s, the gold rush of 1848 brought thousands of miners rushing into the new territory, hoping to strike it rich. In 1862, the Homestead Act brought another mass migration of settlers, hoping to take advantage of the promise of free land.

These settlers paid little attention to the Native American tribes who had inhabited the western region for centuries. As a result, the original inhabitants found their way of life brought to a fairly quick end. Tribes were forced to give up their land to the United States government and found themselves relocated to reservations, usually located on land that no one else wanted.

Life on the frontier was not an easy one. The hardships faced by the early settlers gave a new direction to the literature of the United States. Realism replaced romanticism as the dominant theme of the day. Readers became interested in stories of ordinary people in realistic settings, rather than the highly imaginative tales written by Poe and Cooper.

Realism can be defined as writing that describes life as it appears to the common, everyday reader. Realistic writers create characters who are ordinary, not idealized. They look and dress like ordinary people; they hold everyday jobs, and they speak like real people speak. Characters in realistic stories are not stereotyped, nor do they appear better than people are in real life. A realistic story does the same thing as a photograph: it shows things, people, and situations as they really are in life.

Practice

Read the following excerpt from a letter by Elinore Pruitt Stewart, a homesteader from Burning Fork, Wyoming, then answer the questions that follow. This will help you to identify the characteristics of realism.

January 23, 1913

Dear Mrs. Coney,

I am afraid all my friends think I am very forgetful and that you think I am ungrateful as well, but I am going to plead not guilty. Right after Christmas Mr. Stewart came down with la grippe[1] and was so miserable that it kept me busy trying to relieve him. Out here where we can get no physician we have to dope ourselves, so that I had to be housekeeper, nurse, doctor, and general overseer. That explains my long silence.

And now I want to thank you for your kind thought in prolonging our Christmas. The magazines were much appreciated. They relieved some weary night-watches, and the box did Jerrine more good than the medicine I was having to give her for la grippe. She was content to stay in bed and enjoy the contents of her box.

When I read of the hard times among the Denver poor, I feel like urging them every one to get out and file on land. I am very enthusiastic about women homesteading. It really requires less strength and labor to raise plenty to satisfy a large family than it does to go out to wash, with the added satisfaction of knowing that their job will not be lost to them if they care to keep it. Even if improving the place does go slowly, it is that much done to stay done. Whatever is raised is the homesteader's own, and there is no house-rent to pay. This year Jerrine cut and dropped enough potatoes to raise a ton of fine potatoes. She wanted to try, so we let her, and you will remember that she is but six years old. We had a man to break the ground and cover the potatoes for her and the man irrigated them once. That was all that was done until digging time, when they were ploughed out and Jerrine picked them up. Any woman strong enough to go out by the day could have done every bit of the work and put in two or three times that much, and it would have been so much more pleasant than to work so hard in the city and then be on starvation rations in the winter.

---

[1] la grippe: the flu

To me, homesteading is the solution of all poverty's problems, but I realize that temperament has much to do with success in any undertaking, and persons afraid of coyotes and work and loneliness had better let ranching alone. At the same time, any woman who can stand her own company, can see the beauty of the sunset, loves growing things, and is willing to put in as much time at careful labor as she does over the washtub, will certainly succeed; will have independence, plenty to eat all the time, and a home of her own in the end.

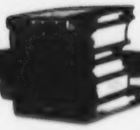
Experimenting need cost the homesteader no more than the work, because by applying to the Department of Agriculture at Washington he can get enough of any seed and as many kinds as he wants to make a thorough trial, and it doesn't even cost postage. Also one can always get bulletins from there and from the Experiment Station of one's own State concerning any problem or as many problems as may come up. I would not, for anything, allow Mr. Stewart to do anything toward improving my place, for I want the fun and the experience myself. And I want to be able to speak from experience when I tell others what they can do. Theories are very beautiful, but facts are what must be had, and what I intend to give some time.

Here I am boring you to death with things that cannot interest you! You'd think I wanted you to homestead, wouldn't you? But I am only thinking of the troops of tired, worried women, sometimes even cold and hungry, scared to death of losing their places to work, who could have plenty to eat, who could have good fires by gathering the wood, and comfortable homes of their own, if they but had the courage and determination to get them.

I must stop right now before you get so tired you will not answer. With much love to you from Jerrine and myself, I am

Yours affectionately,

Elinore Rupert Stewart



1. Does Mrs. Stewart have an easy life? ____________________

   What facts from the story support your answer? ____________

   ____

2. Does Mrs. Stewart attempt to make her life sound glamorous?

   ____

   What facts from the story support your answer? ____________

   ____

   ____

3. Is Mrs. Stewart an ordinary, believable person? ____________

   What facts from the story support your answer? ____________

   ____

   ____

   ____

   ____

Application

Read one of the selections assigned to you by your teacher, then do the following:

Reread the definition of realism given below. Then, complete the following.

> Realism can be defined as writing that describes life as it appears to the common, everyday reader. Realistic writers create characters who are ordinary, not idealized. They look and dress like ordinary people, they hold everyday jobs, and they speak like real people speak. Characters in realistic stories are not stereotyped, nor do they appear better than people are in real life. A realistic story does the same thing as a photograph: it shows things, people, and situations as they really are.

Name of Selection: ____

Author: ____

1. Do the characters speak and behave like ordinary people?

   ____

   Do they hold jobs or have hobbies like ordinary people?

   ____

   Do they seem like real people—not completely good and not completely bad?

   ____

   Give details from the story that support your answers.

   ____

   ____

   ____

2. Is the setting described in realistic detail? ____________________

Is it a real place—not imaginary or overly idealized? __________

Is it somewhere this story could really happen? ______________

Give details from the story that support your answers. ________

3. Does the plot center around real-life problems? ______________

Does it end realistically—not completely "happily ever after"?

Give details from the story that support your answers. ________

The Modern Age: America Comes of Age

The 20th century saw many changes in terms of technology, human rights, and wars. Women were allowed to vote for the first time ever, and a few new inventions like the automobile, the telephone, the radio, and the movies began to change people's everyday lives. By the middle of the century, there had been two World Wars, and the United States had invented the first hydrogen bomb and dropped it on Japan.

However, racism and violence against African Americans increased at the beginning of the century. Bloody riots and Ku Klux Klan attacks influenced the migration of some African Americans out of the South and into the smoky jazz clubs and vibrant artistic circles of Harlem.

The Harlem Renaissance: Celebrating African-American Culture

Every now and then some of the best minds and talents of a generation gather in one place and enjoy each other's company, creative energy, and philosophical differences. This is what happened in Harlem in the early part of the 20th century when the Harlem Renaissance was in full swing. The Harlem Renaissance was a movement of African-American artists, writers, and musicians who came from all over—North and South, Africa and the Caribbean—to celebrate African-American culture.

Langston Hughes was one of the leaders of the movement. He wrote this poem which captures the importance of music, both jazz and the blues, in the Harlem Renaissance. Read this one aloud.

The Weary Blues

by Langston Hughes

Droning a drowsy syncopated[1] tune,
Rocking back and forth to a mellow croon,[2]
    I heard a Negro play.
Down on Lenox Avenue the other night

---

[1] syncopated: characterized by a shifting of stresses from normally strong to normally weak beats
[2] croon: a soft humming or singing

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By the pale dull pallor[3] of an old gas light
He did a lazy sway....
He did a lazy sway....
To the tune o'those Weary Blues.
With his ebony hands on each ivory key
He made that poor piano moan with melody.
O Blues!
Swaying to and fro on his rickety stool
He played that sad raggy rune like a musical fool.
Sweet Blues!
Coming from a black man's soul.
O Blues!
In a deep song voice with a melancholy tone
I heard that Negro sing, that old piano moan—
"Ain't got nobody in all this world,
Ain't got nobody but ma self.
I's gwine to quit ma frownin'
And put ma troubles on the shelf."

Thump, thump, thump, went his foot on the floor.
He played a few chords then he sang some more—
"I got the Weary Blues
And I can't be satisfied.
Got the Weary Blues
And can't be satisfied—
I ain't happy no mo'
And I wish that I had died."

And far into the night he crooned that tune.
The stars went out and so did the moon.
The singer stopped playing and went to bed
While the Weary Blues echoed through his head.

He slept like a rock or a man that's dead.

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[3] pallor: lack of color

The Harlem Renaissance was also involved in challenging some of the racial attitudes of the day. This poem is also by Langston Hughes.

I, Too

by Langston Hughes

I, too, sing America.
I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.
Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed—

I, too, am America.

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Another one of the members of the Harlem Renaissance was Zora Neale Hurston who was born right here in Florida, in a small town called Eatonville, which is just outside of Orlando. She was trained as an anthropologist and was fascinated by folk culture. She traveled America and the Caribbean with a gun in her purse for protection and recorded stories, tall tales, jokes, anecdotes, voodoo rituals, and even the language patterns of everyday people. The following selection *Dust Tracks on the Road* was her autobiography.

Excerpt from

Dust Tracks on the Road

by Zora Neale Hurston

"Well, that is the way things stand up to now. I can look back and see sharp shadows, high lights, and smudgy inbetweens. I have been in Sorrow's kitchen and licked out all the pots. Then I have stood on the peaky mountain wrapped in rainbows, with a harp and a sword in my hands.

What I had to swallow in the kitchen has not made me less glad to have lived, nor made me want to lowrate the human race, nor any whole sections of it. I take no refuge from myself in bitterness. To me, bitterness is the under-arm odor of wishful weakness. It is the graceless acknowledgment of defeat. I have no urge to make any concessions like that to the world as yet. I might be like that some day, but I doubt it. I am in the struggle with the sword in my hands, and I don't intend to run until you run me. So why give off the smell of something dead under the house while I am still in there tussling with my sword in my hand?"

Dust Tracks on the Road: An Autobiography by Zora Neale Hurston ©1994 by permission of HarperCollins Publishers.

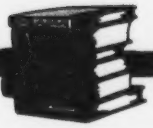
Practice

Answer the questions below.

1. How would you tell Langton Hughes how things have changed or not changed since his day? Be sure to use specific details and examples.

2. To whom do you think Langston Hughes' poem is written? What in the poem supports your answer?

3. Write in your own words what Zora Neale Hurston was saying.



Modernism: Experimenting and Breaking Rules

Breaking Rules

In addition to what the Harlem Renaissance added to American literature, the 20th century saw some other new and exciting things begin to happen. Writing began to change. Writers became more experimental and more disillusioned with the old ways of doing things. Writers began to break the rules. Poets no longer felt they needed to make everything rhyme. And Ernest Hemingway used short, simple sentences, instead of long, convoluted language like the earlier passages you've read. This new kind of writing is called *Modernism*. Modernism has a couple of qualities which are identified below.

1. A strong sense of alienation. A famous philosopher, Jean-Paul Sartre of France, once said that people today live in four kinds of isolation: we are isolated from God, from nature, from each other, and from ourselves. We've already seen how America has a tradition of trying to control nature. The technology of the 20th century started to explain the world around us in scientific terms—in that things were made of cells and atoms. (You can see how this would take away a spiritual sense of wonder.) Several brutal world wars made people realize how cruel and inhuman we could be to each other, which added to that sense of isolation. A strong sense of alienation became a quality you can often see in Modernist literature, and the characters are almost always alienated from each other, withdrawn and lonely.

2. Experimentation in form. This sense of alienation made people feel they were living fragmented lives. Writers searched for different ways to show this feeling of fragmentation. Many writers experimented with different ways of portraying time—instead of telling a story from beginning to end, they might jump around—something that might seem normal to us today (like in the movie *Pulp Fiction*) but was very experimental at the beginning of the 20th century. Some writers even experimented with punctuation—using little of it.

3. Omission of directing details and voice. Often a modernist writer leaves the readers on their own. Instead of spoonfeeding us every detail and telling us what to think, the modernist writer tends to write a story that's like an impressionist painting. In impressionism, you have to step back to see all the dots of color come together as a picture. In modernist literature, we have to step back and put together the bits of the story in order to understand the experience and theme. Since we've been brought up on this kind of story, in a way it's easier for us than reading the old-fashioned literature, where it gives you so much detail that it can almost be frustrating.

4. Use of understatement and irony. Since the modernist writer leaves a lot of the details to the reader's imagination, there tends to be fewer words. Irony (subtle contradictions) and understatement (when the writer just barely hints at something that's important) make the writing more minimal.

5. Use of symbols to suggest meaning rather than extended explanations. Instead of describing the long history of a character's relationship with her mother, a modernist piece of writing might substitute a **symbol** for all that history. So instead of delving into everything the mother ever said to the daughter, the writer may have the daughter wearing a locket around her neck that her mother once gave her, and whenever she's upset, she touches the locket. The locket becomes a symbol for her memory of her mother.

Read the following poem by Robert Frost.

Acquainted with the Night

by Robert Frost

I have been one acquainted with the night.
I have walked out in rain — and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-by;
And further still at an unearthly height
One luminary[1] clock against the sky

[1] luminary: object giving off light

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

From: THE POETRY OF ROBERT FROST edited by Edward Connery Lathem, © 1956 by Robert Frost, Copyright 1928, © 1969 by Henry Holt and Company, Inc., © 1997 by Edward Connery Lathem. Reprinted by permission of Henry Holt and Company, Inc.

The above poem meets all five of the characteristics of modernism. First, as you read the poem you feel that the speaker is lonely and depressed. He is alone at night; he "drops his eyes" when he sees the watchman; he knows the cry that comes from another street is not for him. The setting also contributes to this mood—it is dark and rain is mentioned.

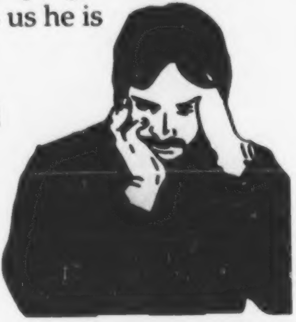
Secondly, the form of the poem is not traditional. The rhyme scheme is unusual: the first and third line of each three-line stanza rhymes; then, the second line rhymes with the first and third line of the following stanza.

Next, the reader is left to determine why the speaker of the poem is feeling so dejected and alone. The writer of the poem omits specific details about the character's experiences.

Also, there is irony in the poem. The character avoids contact with the watchman, yet he wistfully tells us that the cry from the adjoining street is not to him in a way that lets us know he truly would appreciate some human contact. He seems to be contradicting himself. The statement that the time on the clock is neither wrong nor right is also ironic.

Finally, the poem contains an overriding symbol throughout—the *night*. Literally, the speaker does make nightly, solitary walks. However, from reading the poem, we come to understand that night represents much more: it stands for loneliness, dejection, trouble—by saying that he is acquainted with the night, the speaker tells us he is acquainted with all these things.

Read the modernist poem on the following page and look for the characteristics of a modernist poem. Look for irony or words used to suggest the opposite of what is meant in the poet's voice.



Practice

Read the selection below then answer the questions that follow.

Buffalo Bill's

by E. E. Cummings

Buffalo Bill's
defunct
who used to
ride a watersmooth-silver
stallion
and break onetwothreefourfive pigeonsjustlikethat
Jesus

he was a handsome man
and what i want to know is
how do you like your blueeyed boy
Mister Death

"Buffalo Bill's" © 1923, 1951, 1991 by the Trustees for the E. E. Cummings Trust. Copyright © 1976 by George James Firmage, from *Complete Poems: 1904-1962* by E. E. Cummings, edited by George J. Firmage. Reprinted by permission of Liveright Publishing Corp.

1. How does E. E. Cummings explain his poem to you so that you can come up with your own conclusions about what he means?

   ____

2. How does E. E. Cummings' tone shows irony? ______________

   ____

3. What could be symbolic in this poem? ______________

   ____

4. What do you think this poem means? ______________

   ____

   ____

Practice

*Read the following short story "***The End of Something***" by Ernest Hemingway. Then answer the questions that follow.*

In the old days Hortons Bay was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. The lumber schooners came into the bay and were loaded with the cut of the mill that stood stacked in the yard. All the piles of lumber were carried away. The big mill building had all its machinery that was removable taken out and hoisted on board one of the schooners by the men who had worked in the mill. The schooner moved out of the bay toward the open lake carrying the two great saws, the traveling carriage that hurled the logs against the revolving, circular saws and all the rollers, wheels, belts, and iron piled on a hull-deep load of lumber. Its open hold covered with canvas and lashed tight, the sails of the schooner filled and it moved out into the open lake, carrying with it everything that had made the mill a mill and Hortons Bay a town.

The one-story bunk houses, the eating-house, the company store, the mill offices, and the big mill itself stood deserted in the acres of sawdust that covered the swampy meadow by the shore by the bay.

Ten years later there was nothing of the mill left except the broken white limestone of its foundations showing through the swampy second growth as Nick and Marjorie rowed along the shore. They were trolling[1] along the edge of the channel-bank where the bottom dropped off suddenly from sandy shallows to twelve feet of dark water. They were trolling on their way to the point to set night lines for rainbow trout.

"There's our old ruin, Nick," Marjorie said.

Nick, rowing, looked at the white stone in the green trees.

"There it is," he said.

"Can you remember when it was a mill?" Majorie asked.

---

[1] trolling: a method of fishing in which a line and baited hook trail along behind a slow-moving boat

"I can just remember," Nick said.

"It seems more like a castle," Marjorie said.

Nick said nothing. They rowed on out of sight of the mill, following the shore line. Then Nick cut across the bay.

"They aren't striking," he said.

"No," Marjorie said. She was intent on the rod all the time they trolled, even when she talked. She loved to fish with Nick.

Close beside the boat a big trout broke the surface of the water. Nick pulled hard on one oar so the boat would turn and the bait spinning far behind would pass where the trout was feeding. As the trout's back came up out of the water the minnows jumped wildly. They sprinkled the surface like a handful of shot thrown into the water. Another trout broke water, feeding on the other side of the boat.

"They're feeding," Majorie said.

"But they won't strike," Nick said.

He rowed the boat around to troll past both the feeding fish, then headed it for the point. Marjorie did not reel in until the boat touched the shore.

They pulled the boat up to the beach and Nick lifted out a pail of live perch. The perch swam in the water in the pail. Nick caught three of them with his hands and cut their heads off and skinned them while Marjorie chased with her hands in the bucket, finally caught a perch, cut its head off and skinned it. Nick looked at her fish.

"You don't want to take the ventral fin[2] out," he said. "It'll be all right for bait but its better with the ventral fin in."

He hooked each of the skinned perch through the tail. There were two hooks attached to a leader[3] on each rod. Then Marjorie rowed the boat out over the channel-bank, holding the line in her teeth, and looking toward Nick, who stood on the shore holding the rod and letting the line run out from the reel.

---

[2] ventral fin: the fin on the underside of a fish

[3] leader: short length of line by which a hook is fastened to a fishing line

"That's about right," he called.

"Should I let it drop?" Marjorie called back, holding the line in her hand.

"Sure. Let it go." Marjorie dropped the line overboard and watched the baits go down through the water.

* * *

She came in with the boat and ran the second line out the same way. Each time Nick set a heavy slap of driftwood across the butt of the rod to hold it solid and propped it up at an angle with a small slab. He reeled in the slack line so the line ran taut out to where the bait rested on the sandy floor of the channel and set the click on the reel. When a trout, feeding on the bottom, took the bait it would run with it, taking line out of the reel in a rush and making the reel sing with the click on.

Marjorie rowed up the point a little way so she would not disturb the line. She pulled hard on the oars and the boat went way up the beach. Little waves came in with it. Marjorie stepped out of the boat and Nick pulled the boat high up the beach.

"What's the matter, Nick?" Marjorie asked.

"I don't know," Nick said, getting wood for a fire.

They made a fire with driftwood. Marjorie went to the boat and brought a blanket. The evening breeze blew the smoke toward the point, so Marjorie spread the blanket out between the fire and the lake.

Marjorie sat on the blanket with her back to the fire and waited for Nick. He came over and sat down beside her on the blanket. In back of them was the close second-growth timber[4] of the point and in front was the bay with the mouth of Hortons Creek. It was not quite dark. The fire-light went as far as the water. They could both see the two steel rods at an angle over the dark water. The fire glinted on the reels.

---

[4] second growth timber: the trees that cover an area after original, "old growth" trees have been cut or burned

Majorie unpacked the basket of supper.

"I don't feel like eating," said Nick.

"Come on and eat, Nick."

"All right."

They ate without talking, and watched the two rods and the fire-light in the water.

"There's going to be a moon tonight," said Nick. He looked across the bay to the hills that were beginning to sharpen against the sky. Beyond the hills he knew the moon was coming up.

"I know it," Marjorie said happily.

"You know everything," Nick said.

"Oh, Nick, please cut it out! Please, please don't be that way!"

"I can't help it," Nick said. "You do. You know everything. That's the trouble. You know you do."

Marjorie did not say anything.

"I've taught you everything. You know you do. What don't you know, anyway?"

"Oh, shut up," Marjorie said. "There comes the moon."

They sat on the blanket without touching each other and watched the moon rise.

"You don't have to talk silly," Marjorie said. "What's really the matter?"

"I don't know."

"Of course you know."

"No I don't."

"Go on and say it."

Nick looked on at the moon, coming up over the hills.

"It isn't fun any more."

He was afraid to look at Marjorie. Then he looked at her. She sat there with her back toward him. He looked at her back. "It isn't fun any more. Not any of it."

She didn't say anything. He went on. "I feel as though everything was gone to hell inside of me. I don't know, Marge. I don't know what to say."

He looked on at her back.

"Isn't love any fun?" Marjorie said.

"No," Nick said. Marjorie stood up. Nick sat there, his head in his hands.

"I'm going to take the boat," Marjorie called to him. "You can walk back around the point."

"All right," Nick said. "I'll push the boat off for you."

"You don't need to," she said. She was afloat in the boat on the water with the moonlight on it. Nick went back and lay down with his face in the blanket by the fire. He could hear Marjorie rowing on the water.

He lay there for a long time. He lay there while he heard Bill come into the clearing walking around through the woods. He felt Bill coming up to the fire. Bill didn't touch him, either.

"Did she go all right?" Bill said.

"Yes," Nick said, lying, his face on the blanket.

"Have a scene?"

"No, there wasn't any scene."

"How do you feel?"

"Oh, go away, Bill! Go away for a while."

Bill selected a sandwich from the lunch basket and walked over to have a look at the rods.

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1. What are two specific examples from the story which show characteristics of a modernist piece of literature?

____

____

2. What are two ways that Hemingway leaves you to figure out what happens to the characters?

____

____

3. What do you believe happens to the characters? ____________

____

____

____

____

____

Application

Read a story, drama, poem, or novel assigned to you by your teacher. Analyze the work to determine if it is or is not an example of **modernist literature**.

The Contemporary Age: A Melting Pot of Literature

America today is a fascinating culture, filled with people from all over the world, with their own languages, cultures, religions, and ethnicities who have added to our cuisines, art, language, and culture. For many decades what was considered great literature was exclusive—and did not reflect the diversity of our country. Wave after wave of immigrants coming into our country has insured that America has many different voices from which to hear. Our literature is enriched with each fresh new perspective on what it is to be American.

In this poem Cathy Song writes about three generations of Chinese women and the differences in their lives.

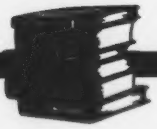
Lost Sister

by Cathy Song

1.

In China,
even the peasants
named their first daughters
Jade—
the stone that in the far fields
could moisten the dry season,
could make men move mountains
for the healing green of the inner hills
glistening like slices of winter melon.

And the daughters were grateful:
They never left home.
To move freely was a luxury
stolen from them at birth.
Instead, they gathered patience,
learning to walk in shoes
the size of teacups,
without breaking—
the arc of their movements
as dormant as the rooted willow,
as redundant as the farmyard hens.



But they traveled far
in surviving,
learning to stretch the family rice,
to quiet the demons,
the noisy stomachs.

2.

There is a sister
across the ocean,
who relinquished her name,
diluting jade green
with the blue of the Pacific.
Rising with a tide of locusts,
she swarmed with others
to inundate another shore.
In America,
there are many roads
and women can stride along with men.

But in another wilderness,
the possibilities,
the loneliness,
can strangulate like jungle vines.
The meager provisions and sentiments
of once belonging—
fermented roots, Mah-Jong[1] tiles and firecrackers—set but
a flimsy household
in a forest of nightless cities.
A giant snake rattles above,
spewing black clouds into your kitchen.
Dough-faced landlords
slip in and out of your keyholes,
making claims you don't understand,
tapping into your communication systems
of laundry lines and restaurant chains.

---

[1] Mah Jong: Chinese game similar to gin-rummy that is played using tiles

You find you need China:
your one fragile identification,
a jade link
handcuffed to your wrist.
You remember your mother
who walked for centuries,
footless—
and like her,
you have left no footprints,
but only because
there is an ocean in between,
the unremitting space of your rebellion.

From *Picture Bride* by Cathy Song. Copyright ©1983 reprinted by permission of Yale University Press.

Don't think that literature has to be about war or death or even love. Here Audre Lorde writes a poem about being 14, and Quincy Troupe writes a poem about a certain basketball star of whom you may have heard.

Hanging Fire

by Audre Lorde

I am fourteen
and my skin has betrayed me
the boy I cannot live without
still sucks his thumb
in secret
how come my knees are
always so ashy
what if I die
before morning
and momma's in the bedroom
with the door closed.

I have to learn how to dance
in time for the next party
my room is too small for me
suppose I die before graduation

they will sing sad melodies
but finally
tell the truth about me
There is nothing I want to do
and too much
that has to be done
and momma's in the bedroom
with the door closed.

Nobody even stops to think
about my side of it
I should have been on Math Team
my marks were better than his
why do I have to be
the one
wearing braces
I have nothing to wear tomorrow
will I live long enough
to grow up
and momma's in the bedroom
with the door closed.

©1978 by Audre Lorde reprinted from *The Black Unicorn* with permission of W. W. Norton and Company, Inc.

A Poem For "Magic"

for Earvin "Magic" Johnson, Donnel Reid & Richard Franklin

by Quincy Troupe

take it to the hoop, "magic" johnson
take the ball dazzling down the open lane
herk & jerk & raise your six feet nine inch
frame into air sweating screams of your neon name
"magic" johnson, nicknamed "windex" way back in high school
cause you wiped glass backboards so clean
where you first juked & shook
wiled your way to glory
a new style fusion of shake & bake energy
using everything possible, you created your own space
to fly through—any moment now, we expect your wings
to spread feathers for that spooky take-off of yours—
then shake & glide, till you hammer home
a clotheslining deuce off glass
now, come back down with a reverse hoodoo gem
off the spin, & stick it in sweet, popping nets, clean
from twenty feet, right-side

put the ball on the floor, "magic"
slide the dribble behind your back, ease it deftly
between your bony, stork legs, head bobbing everwhichaway
up & down, you see everything on the court
off the high, yoyo patter, stop & go dribble, you shoot
a threading needle rope pass, sweet home to kareem
cutting through the lane, his skyhook pops cords
now lead the fastbreak, hit worthy on the fly
now, blindside a behind the back pinpointpass for two more
off the fake, looking the other way
you raise off balance into space
sweating chants of your name, turn, 180 degrees
off the move, your legs scissoring space, like a swimmer's
yoyoing motion, in deep water, stretching out now toward free
flight, you double pump through human trees, hang in place
slip the ball into your left hand
then deal it like a las vegas card dealer

off squared glass, into nets, living up to your singular nickname
so "bad," you cartwheel the crowd towards frenzy
wearing now your electric smile, neon as your name

in victory, we suddenly sense your glorious uplift
your urgent need to be champion
& so we cheer, rejoicing with you, for this quicksilver, quicksilver,
quicksilver

moment of fame, so put the ball on the floor again, "magic"
juke & dazzle, shake & bake down the lane
take the sucker to the hoop, "magic" johnson,
recreate reverse hoodoo gems off the spin,
deal alley-oop-dunk-a-thon-magician passes
now, double-pump, scissors, vamp through space
hang in place & put it all up in the sucker's face, "magic"
johnson, & deal the roundball, like the juju[1] man that you am
like the sho-nuff shaman[2] man that you am
"magic,' like the sho-nuf spaceman, you am

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[1] juju: magic associated with a charm of West African tribes

[2] shaman: priest doctor who uses magic to cure or control

Try saying the line "deal alley-oop-dunk-a-athon-magician passes" aloud. Now say it very slowly, like you're underwater or caught in slow motion. Now say it as fast as you can. Now cut every syllable off as if you're dribbling a basketball. This is the kind of poem that needs to be read aloud. Read the whole poem aloud. Try saying it at different paces—in different voices. Listen to the sound of the words, like "juke & dazzle, shake & bake...."

American Literature: What Does It All Mean?

So now do you know where you fall in the scope of American literature? This nation has a relatively short history compared to other countries, like England which has over 1,000 years of history or China which has 5,000 years of history. Who knows where we'll be in 500 years, but the fact is you are a part of that future. Will we write our poems on the Internet and have them read by countless people tapping into the web? Will you e-mail a love song you wrote to your boyfriend or girlfriend who lives halfway across the world in Japan? Will we have holographic novels in which we can participate and interact with the characters? Will you be writing about universal themes like admiring heroes, coping with being a teenager, growing up, having to deal with the horrors of war, or fighting for what you believe?

The next step is up to you.

Application

Write a short **poem** *about someone you admire, a subject of your choice, or one assigned by your teacher.*

Appendices

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